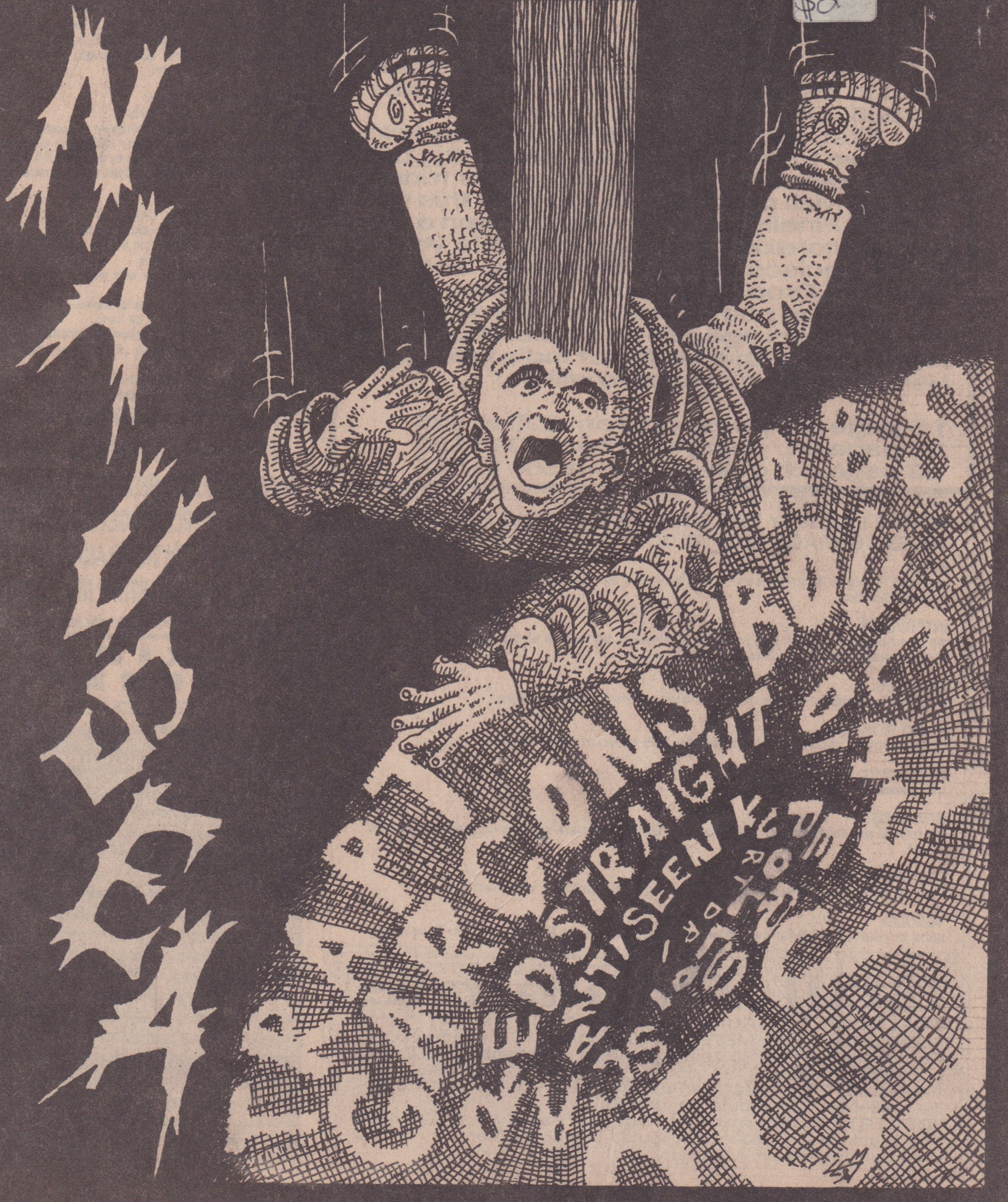
MAXIMUMROCKNROLL

NO. 82 MARCH '90 $2.50 $2.00



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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

NEW MRR AD RATES

Beginning with issue #84, we will have to up our ad rates a bit. We lowered them back in September of 1988, but must now return them to the same level they were in January of 1986. This is for several reasons.

First, our printer has raised rates twice since we lowered ad costs. Secondly, UPS has increased their rates as of this month, and US Mail promises an increase this year as well. Finally, we are trying to open a new record store/community center this year in San Francisco, as well as finance a slew of Pressure Drop Press book releases.

This ad rate increase, returning to what it was 4 years ago, will be slight....though we regret any further costs for indie labels, etc. Here's how the new rates will be:

1/6 page ad: going up from $20 to $25
1/3 page ad: going up from $40 to $50
1/2 page ad: going up from $60 to $75

MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

NEWS:
we need timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

INTERVIEWS:
we need both full length and in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

ARTICLES:
we need informative and in depth features, as well as shorter jabs

RADIO STATIONS:
if you do punk shows, send in a short article on your show/station

LETTERS TO THE EDITOR:
try to keep your ideas concise

GRAPHICS:
we have 2 pages every issue and would like to showcase some emerging and radical talent

SCENE REPORTS:
include photos, addresses and phones, and social/political commentary

VENUES:
send in your listing by answering the 6 questions on the Book Your Own Tour page

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine
"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam
"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT......................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

ANYONE THINKING OF SELLING THEIR OLD PUNK/HARDCORE RECORD COLLECTION IN ONE CLUMP, PLEASE GET IN TOUCH WITH MRR. WE ARE TRYING TO AMASS RECORDS FOR A RECORD STORE NEXT YEAR.

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KDIC Grinnell, IA 88.5FM Fri 1PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Thur 11PM
WCSB Cleveland, OH 89.3FM Weds 12:30PM
WKSR Kent, OH 730AM Thurs 10PM
WMHB Waterville, ME 90.5FM Tues 8:30PM
WNMC Traverse City, MI 90.9FM call station
WOZQ Northampton, MA 91.9FM Sun 3PM
WUMF Farmington, ME 100.5FM Weds 6PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio FMR Rouen St Jqs, France 90.6FM Tues 9PM
Radio 100 Berlin, Germany 103.4FM Fri midnight

RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

SUBSCRIPTIONS:
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
CANADA: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Issues # 0, 21, 23, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-81 are at rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
no more full page ads--sorry

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words!!!!!!!!!

COVER: Jean-Pierre Lemarchand

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE

Emissions #1/Homocore #5-zines
Babyfish #3-zine
Too Far #8-zine
Profane Existence #2-zine
No Poetry #2-zine
No Answers #8-zine
ANTI-SCHISM-All Their Money Stinks-EP
FUGAZI-Song #1-EP
V/A-Sportchestra!-2LP
SLAG-EP
NO USE FOR A NAME-Let Em Out-EP
BEYOND-LP
CARRY NATION-Face The Nation-EP
V/A-Earth Rapers & Hell Raisers-2EP
D.Y.S.-Wolfpack-LP

TIM YOHANNAN

ANTI-SCHISM-All Their Money Stinks-EP
BOBWIRE-Shouldn't Exist-LP
CARRY NATION-Face The Nation-EP
D.Y.S.-Wolfpack-LP
DOCTUER DESTROY-Santé!!-LP
FUGAZI-Song #1-EP
GARBLECRAT-Brainwashed-EP
J.M.K.E.-Kylmälle Maallee-LP
KOHU-63-Hullabaloo 1990-EP
PINK SLIP DADDY-LSD-10"
RANCID VAT-Justice-12"
RAT PATROL-LP
V/A-Brainfood-LP
V/A-Earth Rapers & Hell Raisers-2EP
V/A-The World's In Shreds Vol 4-EP

CHRIS DODGE

H.C.P.-Anti Drugs-EP
V/A-Earth Rapers & Hell Raisers-2EP
HAYWIRE/LEFT INSANE-split EP
MELVINS/STEEL POLE BATH TUB-split EP
NO USE FOR A NAME-Let Em Out-EP
UNITED MUTATION-Freaks Out-LP
CONSPIRACY OF EQUALS-TP
V/A-Nobody Listens Anymore-flexi
OUTBURST-EP
S.O.B.-Thrash Night-EP
APOCALYPSE/TRANSGESSION-split EP
AGATHOCLES/DISGORGE-split EP
CRENT-EP
D.Y.S.-Wolfpack-LP
PINK SLIP DADDY-LSD-10"

LANCE HAHN

APOCALYPSE/TRANSGRESSION-EP
ANARCHY-zine
Fnord!-zine
V/A-Earth Rapers & Hell Raisers-2EP
Profane Existence-zine
No Poetry-zine
Homocore-zine
Big Dick Worship-zine
Bad Religion-We're Not The Damned-LP
Chainsaw-zine
CRIMPSHRINE/G-WHIZ-split EP
NO USE FOR A NAME-Let Em Out-EP
No Answers-zine
ANTI-SCHISM-All Their Money Stinks-EP
L7-Shove-45

MIKE LA VELLA

BIG CHIEF-45
GOD BULLIES-Plastic Eye Miracle-12"
SOULSIDE-Hot Bodi Gram-LP
FUGAZI-Song #1-EP
KILLDOZER w/Tom Hazelmeyer-EP
V/A-Dope Guns N Fucking Vol4-EP
HELMET-EP
GOVERNMENT ISSUE-Finale-LP
V/A-Everyband Has A Shonen Knife-2LP
COSMIC PSYCHOS-Go To Hack-LP
LES THUGS-Still Hungry-LP
IMPERIAL DOGS-Unchained-LP
ANTI-SEEN-Noise-LP
BENCH-EP
BASTARD KESTREL-LP

CHUCK SHERRILL

NO USE FOR A NAME- Let 'Em Out-EP
ANTI-SCHISM-All Their Money Stinks-EP
BOBWIRE-Shouldn't Exist-EP
FUNERAL ORATION-The More We Know-EP
J.M.K.E.-Kylmalle Maulle-LP
CRENT-Aids/Extended Vocabulary-EP
SPORTCHESTRA!-101 Songs About Sport-2LP
UNITED MUTATION-Freaks Out-LP
PAGANS-Street Where Nobody Lives-LP
V/A-Life Is Change-LP
V/A-Earth Rapers and Hell Raisers-2EP
MOMIDO 7-Lifestyle Disease-LP
L7-Shove-45
FUGAZI-Song #1-EP
POLITICAL ASYLUM/DISSENT-Live-cassette

JON VON

V/A-Young Fresh Fellows/Scruffy Cat (YFF side only)-45
RAVIN' SEEDS-Rubber Ballet-45
FASTBACKS-In the Summer-EP
GARGOYLES-Devil Devil-EP
L7-Shove/Packin'-45
BAD RELIGION-We're Not the Damned-LP
V/A-There's a Fungus Among Us-EP
(HOLLYWOOD) JONESES-Tits & Champagne-mini LP
STUMP WIZARDS-Smokestack-LP
HORNY TOADS-Wired-mini LP
SPLATTERHEADS-Ink of a Madman's Pen-LP
PISSED SPITZELS-Fackeln im Sturm-EP
FUGAZI-Song #1-EP
CADILLAC TRAMPS-Drivin'-EP
JACK DANIELS-Old No. 7-quart

WALTER GLASER

ANTI-SCHISM-All Their Money Stinks-EP
HAYWIRE/LEFT INSANE-split EP
D.Y.S.-Wolfpack-LP
CARRY NATION-Face The Nation-EP
V/A-Earth Rapers & Hell Raisers-2EP
KILLDOZER-Her Mother's Sorrow-EP
NO USE FOR A NAME-Let Em Out-EP
TUBE BAR-Prank Phone Calls-TP
FUGAZI-Song #1-EP
L7-Shove-45
NEUROSIS-The Word As Law-LP
MASSAPPEAL-Jazz-LP
HERESY-13 Rocking Anthems-LP
BEYOND-LP
TAD-Loser-EP

SHITWORKERS

ZINE

Murray Bowles
Tim Yohannan
John Yates
Kent Jolly
Chris Dodge
Mr Pagemaker 3.0
Jim Allison
Devon Morf
Ms NP9330
Lydia Ely
Katja Gussman
Martin Sprouse
Jerry Booth
Steve Spinali
Lance Hahn
Karin Gembus
Walter Glaser
Chuck Sherrill
Mike La Vella
Gardner Fusuhara
Cammie T
Lisa Giampaoli

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Paula Hirsch
Last Will
Marshall Stax
Jonathan Denlinger
Alisa Schulman
Jon Von
Kenny Kaos
Pat Wright
Stewart

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Jerod Pore
Joel Wing
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Al Quint
Alicia Non Grata
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Chris O'Brien
Bergamo
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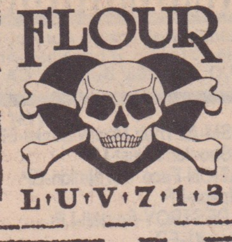
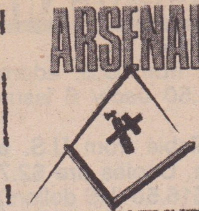


FLOUR
LUV 713
LP/CASSETTE/CD
(cd also contains "FLOUR" lp)

THE JESUS LIZARD
CHROME b/w 7 vs. 8
7" SINGLE



ARSENAL
FACTORY SMOG IS A SIGN OF PROGRESS
12" EP/CASSETTE EP/CD
(cd also contains "MANIPULATOR" 12" ep)

KILLDOZER
TWELVE POINT BUCK
LP/CASSETTE/CD
(cd also contains LITTLE BABY BUNTIN' LP)

TOUCH and GO RECORDS
P.O. BOX 25520 CHICAGO, IL. 60625

BUTTHOLE SURFERS
WIDOWERMAKER

BUTTHOLE SURFERS
WIDOWERMAKER!
12" EP/CASSETTE EP/CD EP

LP/CASSETTE: $7.00 P.P. (U.S.A.), $8.50 P.P. (OVERSEAS and CANADA)
12" EP/CASSETTE EP: $5.50 P.P. (U.S.A.), $7.00 P.P. (OVERSEAS AND CANADA)
CD: $12.00 P.P. (U.S.A.), $13.50 P.P. (OVERSEAS and CANADA)
CD EP: $6.00 P.P. (U.S.A.), $7.50 P.P. (OVERSEAS and CANADA)
7" SINGLE: $3.00 P.P. (U.S.A.), $4.50 P.P. (OVERSEAS and CANADA)

SEARCH & DESTROY

The original, undiluted magazine that the others copied. We still have a few of the 1977-78 issues left. They contain incendiary interviews and passionate photographs. Corrosive minimalist documentation of the only youth rebellion of the seventies: punk rock; the philosophy and culture, before the mass media takeover and inevitable cloning.

SEARCH & DESTROY

Incomplete Set
1, 3, 5, 7, 10 & 11
$22.00 Post Paid

Complete Set, 1-11
$33.00 Post Paid

Send Check or MO to:

RE/Search
20 Romolo, # B
San Francisco, CA
94133
(415) 362-1465

Send SASE or 4 IRC's
for free catalogue

☐ **#1**—The first issue, a collector's item.

☐ **#2**—Devo, Clash, Ramones, Iggy, Weirdos, Patti Smith, Vivienne Westwood, Avengers, Dils, etc.

☐ **#3**—Devo, Damned, Patti Smith, Avengers, Tom Verlaine, Beefheart, Blondie, Residents, Alternative TV on Throbbing Gristle, etc.

☐ **#4**—Iggy, Dead Boys, Bobby Death, Jordan & the Ants, Mumps, Metal Urbain, Helen Wheels, Sham 69, Patti Smith.

☐ **#5**—Sex Pistols, Nico, Crisis, Screamers, Suicide, Crime, Talking Heads, Anarchy, Surrealism & New Wave.

☐ **#6**—Throbbing Gristle, Clash, Nico, Talking Heads, Pere Ubu, Nuns, UXA, Negative Trend, Mutants, Sleepers, Buzzcocks.

☐ **#7**—John Waters, Devo, DNA, Cabaret Voltaire, Roky Erickson, Clash, Amos Poe, Offs, Vermilion and more.

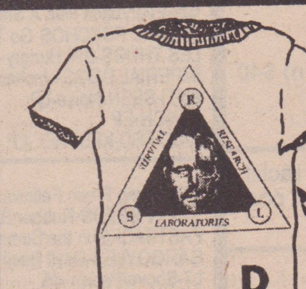
☐ **#8**—Mutants, Dils, Cramps, Devo, Siouxsie, Chrome, Pere Ubu, Judy Nylon & Patti Palladin, Flesheaters, Offs, Weirdos, etc.

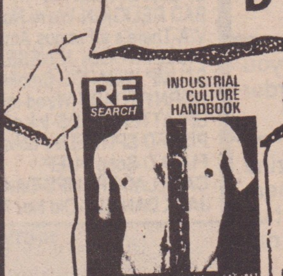
☐ **#9**—Dead Kennedys, Rockabilly Rebels, X, Winston Tong, David Lynch (Eraserhead), Television, Pere Ubu, DOA, etc.

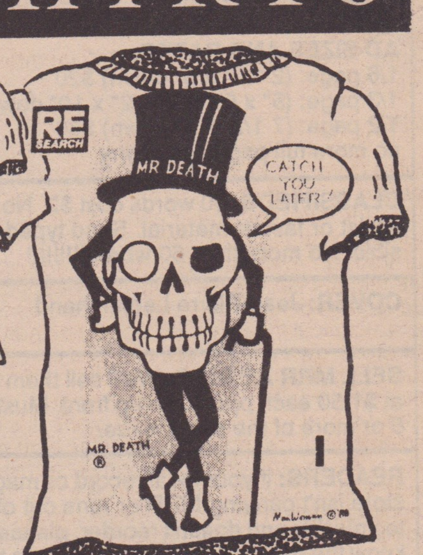
☐ **#10**—J.G. Ballard, William S. Burroughs, The Feederz, Plugz, X, Russ Meyer, Steve Jones, Mad Dog, Target, and more.

☐ **#11**—The all photo supplement. Black and White.

RE/SHIRTS







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Style D **SURVIVAL RESEARCH LABORATORIES.** Red/Yellow/Purple/Green on White Shirt.

Style F **INDUSTRIAL CULTURE HANDBOOK.** Black & Purple on White Shirt.

Style I **MR. DEATH** by MANWOMAN. Black & yellow on White Shirt.

ALL SHIRTS $16 ppd.

Send SASE or 4 IRC's for free catalogue

Send Check or MO to:

RE/Shirts
126 9th Ave.
San Francisco, CA
94118-1223
(415) 752-9687

Letters

Lawrence,

I just finished reading your column in issue #80. You talked about your "inner feelings" and told a story about your friend Dave and his philosophy. I always read your columns, but never have they left such an impact. That was perfect — it really seemed to relate to me. I'm only 20 years old, but sometimes I feel like I'm 50 for some reason. Maybe it's 'cos I feel like my life is boring. You know, you grow up and get a job and you're done. The only fun things will be music and friends and it all seems like a set path. I don't know. I get really confused and I think I've come to the conclusion that almost everybody is the same. Everybody is scared and everybody is confused. I got ideas heavily from your column. I've thought it for a long time — but reading your writing just reinforced it. I mean, you are about 40 years old and it seems like I think about the same things you do. I always say to myself, "Man if I live like this forever, I'm going to be crazy" — but I will, because I don't think anybody has the answer.

I especially liked your remembering old memories and saying that no good stories ever happen to you anymore. Two years ago I quit drinking and "partying" — I don't know why I quit but I quit cold turkey and now it seems like I have a lot less fun than I did back then. I shouldn't say I don't know why I quit 'cos I do: I want to do so much in my life — I want to travel and meet people and have fun and too often I would feel like drinking got in the way of my plans or goals. You see, I have some kind of calling, some purpose to this life, I just don't know what it is.

Thank you for your column; it is magic. I was very moved and it set me thinking! Thank you for reading this letter — there is hope out there. Sometimes we need it renewed. Sincerely thank you — you really are a great writer!

Todd Tuth/ 2466 Twin Lakes Dr/ Uniontown, OH 44685

MRR:

This will be the last letter you will receive from me for some time as I was sentenced today to go to prison for 1 1/2 years. The judicial system has definitely fucked me up the ass and has let another piece of meat rot through their conveyor belt so they can line their fucking pig pockets at my expense. Linda turned out to be a useless cunt as well as an insecure Leslie who obviously has no life of her own so presses charges on me to put me in prison. Do you think this will stop me? No it won't. It will only stall things till I get out and then I will carry out my plans. It's my fucking life. If I want to play Russian Roulette with it, it's my business. Nobody else has to deal with it. But as always, I take the hard knocks and everyone else wants a free ride. So fuck you all. I'll continue to go it by myself. Not Leslie and her stupid games or anybody. Also the former lead singer in the Disappointments turned out to be a spineless wod. Pleading the fifth amendment and refusing to testify only shows your guilt and cowardice. Remember what happened, Roy? I bet you do. But when it gets tough everyone runs. I do not run, motherfuckers. I believe in band unity and loyalty. If you're gonna take the ride with me then you're gonna have to take the risk like all my other bands. It's a tough road. So if you're not ready to handle it then don't take it on. Get the fuck out of my way. But the state of Michigan sees me as a lab animal and to pick apart my brain by all their shrinks and psycho wards. I have already seen three psychiatrists and may possibly have to see more. Why? Because I am fucking G.G. Allin and I speak out for my underground rock'n'roll and way of life. Fuck those pig bastards.

Now as I head to prison I'm sure you will hear a lot of stories. Most will be lies from people who only have the guts to talk behind my back. Big fucking deal. I have been betrayed by a lot of people I thought I knew. But obviously they could not keep up with me and as they fell they wanted to take me too. But I am stronger than that. I had already put myself on death row. But that's not enough. So now I have to do my time and set plans to when I get out. But like I have said many times, I will go through with my plans when this is over. This is not the way I wanted this to happen. I had plans to be on the road all year until my date with death. But I will have that date another day. So fuck you all you bastards and cunts who stand in my way and sold me out. Because I will return. I will never sell out. I will continue to write and never give in. I refuse to shut up or be used as the system's example. I am the underground of rock'n'roll.

G.G. Allin

P.S. I was just informed today that the state of Connecticut will extradite me on three charges when I'm released from here. Homestead Records is cleaning house concerning my LPs as their lawyers informed them that police could be dropping by. Also a couple of record stores were just raided and my records impounded. We cannot let this shit happen. The law has no right to decide what my rock'n'roll is about. We must stand up to this kind of censorship now. Just say, Fuck the Pigs.

Contact me through this address only: PO Box 704/ Oak Lawn, IL 60454, as I am on my way to quarantine. They will inform you of my prison address.

Dear readers,

This is one person's opinion on what transpired. Obviously, there is Leslie's, Linda's and Roy's version, and apparently the jury ended up believing them. Tim

Dear MRR,

It has come as a shock to me that your magazine has had to play the role of the middle man when it comes to the airing of differences that two people circumvent when they can no longer converse complacently. Of course, I am referring to issues #78 and #80 where letters appear that pertain to events that may have occurred during the interviewing period of my soon to be finished novel. One is written by a Cord McKinny, the other, by Ray James from the U.S. band Warzone. Both letters are an outrage to me as they are both inaccurate in accusation and information.

I might as well make it clear to the readers of MRR, as well as Ray James, that I do not know any Cord McKinny, nor do I even have a clue to what his motivations were to write in to MRR and serve the allegations that he did. My best guess is that he had an axe to grind with Warzone, or he heard my story second hand via gossip where after it had drifted from one person to the other, had arrived at the point where little truth remained within its original story. Whatever the case may be, there is a definite excuse for Cord McKinny's letter, whether it was derived from gossip or God knows what. However, Ray's letter has no excuse for its vile contents and intentional lies. I can assure you of this if you will be so patient as to read on.

When I first heard about Cord McKinny's letter I promptly notified Ray by mail to let him know that I was no way connected with its appearance and asked that he call me collect and help me act upon it. That way, I felt, we would both be excluded from an "after shock" of further gossip and defilement of character. He declined, or so I assume that he did, for he wrote his own retaliatory letter and directed it straight at me, lying his way through many paragraphs and making statements that belong in the National Enquirer! Why, Ray?! Why didn't you contact me?!

I wish I knew why. Of course, I could speculate, but even then I don't think I'd come very close to the truth.

I learned about Ray by means of a tape that was given to me as a gift by a close friend who was always supplying me with information for my research. This tape was "Open Your Eyes" by the band Warzone. My friend gave it to me because he thought the band was racist and that I might get something that would shed light on the racist psyche. After I listened to it a couple of times I was overjoyed that it spoke of compassion and expressed views of living as one without drug abuse and bigotry. This was a turning point for me — I realized that there were individuals that were bold enough to cross the boundaries in music that were, at the time, occupied solely by racist bands.

The fact that I wanted to know more is an understatement. I wanted to talk with the man behind this ambition. That man turned out to be Ray.

Now I'm not at all saying that he was not what I had expected. He was actually so supportive that I no longer needed my friends' support. He supported what I was doing 100%, and talked about us getting together to discuss the project thoroughly.

I was really interested about the song called "Open Your Eyes" because it summed up in total the complete message behind my storyline. We talked of my using it as a heading towards the title page.

To make a long story short (we planned my trip to N.Y.C over a period of 4 months over the phone!), I arrived in N.Y.C and met with Ray. Now I'm not about to go into a mutual slander spree over why Ray and I are not friends anymore. I will only say that it did not derive from my disappointment of him not sleeping with me. In fact, I don't know what hat he pulled that out of... Cord McKinny's?! I only asked one thing from Ray... information. That's it.

He was not willing to follow through with our initial bargain. Even after I "paid" him by taking him shopping, (though he says this did not happen). For the reader's information I purchased two T-shirts, one pair of Adidas, one pair of fatigue pants and a hat for him as a bargain for an interview. I regret that the interview evaded me.

Whenever I turned our conversation towards anything political or involving the skinhead movement, he would conveniently changed the subject or would completely ignore me. He wouldn't even acknowledge if he was whitepower or not! Instead he remained mostly quiet, on occasion would comment on something about the city.

We argued sometimes... well, to tell you the truth, we argued a lot. Mostly because of our different views about our lifestyles. For one reason or another we could not bridge our worlds. He had something against me from the moment that we met. If he is to be accused of anything it would be that I think he is "scene-ist." I don't know if the word even exists, but I use it when I find an individual who has adopted a stereotypical attitude toward some one just because of the scene they are in or the particular socio-economic bracket they fall in. Ray was completely turned off by my middle class lifestyle. He did not trust me. I feel that he was confused about my intentions to write about the skinhead movement. After all what would I gain from it? Don't us middle class people write about corporate takeovers and office romances? Some do. Some don't.

I believe that modern literature is awash in waste. If it were not for such writers as Alice Walker, Maya Angelou, etc., I would be convinced that there would be nothing to gain by writing this book. But I try to believe otherwise in that I can shed some light on the problems that are plaguing our youth. I am tired of seeing young kids adopting racist beliefs when there is no way that they can fully understand how it is going to affect their lives and the lives of other people. I am tired of hearing people talk down to skinheads just because they don't understand their views.

Which brings me to the last part of Cord McKinny's letter. Where do you get off on saying that it was my fault for ever having trusted a Skin?!! Ray's treatment of me had nothing to do with being a Skin, rather it stemmed from difficulties that we both had towards understanding each other. Not all skins are Nazis, fool!

In Chicago, as well as many other U.S. cities, there is a growing number of Anti-Racist skins who make it their sole job to support racial and sexual unity. They try to stop the recruitment of unwary individuals into racist factions. These Anti-Racist skins need our support, not our condemnation for choosing to adopt what they feel is a way to best utilize their strength. By supporting these people we will be nurturing their growth so skinhead may never mean Nazi again. I think it's worth it.

In closing I'd like to reassure the fans of Warzone that Ray did not rip me off. I don't know where that one came from! Someone probably added that one for texture. Anyway, I would like to extend my sincerest apologies to MRR and Warzone for any problems that this might have caused. And to Ray I'd like to say that you should consider what you have written and extend me an apology as well. I didn't deserve that letter that you wrote I didn't deserve your anger. What I deserved was your careful consideration of what you found in Cord McKinny's letter. How could you be so sure that I was behind it? Did I not treat you with respect? Did I not honor your views? I put a lot of time and money into meeting you, not half way, but all the way, because I believed in you and what you stood for, despite our differences. Your letter is most unfair and I could use it to retaliate in the same manner that you did, but I decline to do so because I feel enough blood has been spilled between us. Think about it... do you fully realize what we're fighting about? It's ludicrous! Almost comical... how in the hell did we manage this!?

P.S. This may be a little out of line but I'd love to extend a big FUCK YOU, ASSHOLE!!! to Cord McKinny.

Sincerely, Catherine/ Portland, OR

P.S.S. Anyone interested in acquiring information about anti-racist groups, or perhaps you would like to get ideas in order to form your own: Contact ARA/SHARP/ PO Box 11211/ Chicago, IL 60611-0211

Dear MRR,

Home for the holidays, I picked up my cousin's new issue of MRR and spied a letter about how Ray James of Warzone was throughly pissed at a writer from Portland. I asked my cousin if he knew anything about this and he said he didn't. He then produced a back issue of MRR and showed me another letter in parallel to Ray James's letter where Cord McKinney voiced what he thought had happened when she (Catherine) went to NYC.

I'm afraid, Catherine, that I cannot comment on either letter, for your defense or otherwise. I can only say to the readers of MRR that I had a college writing class with her once and she created quite a disturbance when the instructor led the class in a discussion towards a short story that a fellow student had written. The instructor told the class that the story was brilliant. The story was about two women (white women) who were abducted by a black man who forced the women to reenact the courses of his life. The story portrayed the black man as a villain unable to handle the pressures of life and the women as brainless, crying, weak individuals who were happy servants to men in their lives. Catherine became so angry that she told the instructor that he was an elitist fool and turned toward the student and told him that his story "had a great plot, very moving, but your character representation reeks of sexist-racist garbage!" This went on for about 20 minutes where she managed to completely turn the class on the teacher. Her argument was why did the black man always have to be the villain, the rapist, the drug addict/pusher, the murderer; and why did the women always have to play the male-dominated figure who basked in poetic void toward opinions that may never be changed. Why were women always portrayed as weak and submissive? Were they less interesting if they were not the ignorant, submissive victim or the mindless "good-time Girl?"

This happened in the Fall of 1985. She would have been around 19 or so. It is now 1989 and I'm glad to see that she has not changed her views. She is still the same explosive, controversial, idealist that I remember her as. It's funny, as I can remember her saying that the skinhead movement would get way out of control. Even at 19 she had a way of looking at the world head on, evaluating the changes that were happening and applied them to her life so she could always be one step away from the crunch. She was very popular on campus because her smile and buoyant enthusiasm in other student's projects lifted their self-esteem so they could perform their arts without the "baggage" of self-conciousness brooding over their shoulders.

That's why when I saw Ray James letter, I knew something was wrong. Now I'll be the first one to admit that under some circumstances people change, but honest, caring hearts never wander too close from home. There is no doubt in my mind that Ray James is lying. Catherine just wouldn't change in that manner. He must have it out for her for some other reason. Case closed!

John Acerson

Dear Tim,

I guess I really fucked up this time. I thought I was different, that he really meant it when he said he loved me, when he asked me to marry him. I did everything he said, even when he smashed my car windshield, choked me, tryed (sic) to throw me off the ice pick roof in Muskegon, MI. When he broke my glasses, etc. etc. I don't know what I was thinking. I should have known that he would use me just like all the rest. When I wrote him after he broke up with me, I had just realized what had happened to me. I was disillusioned, hanging out with other disillusioned people, waiting for the King of Disillusionment to get out of jail. Now I don't really care one way or the other. I gave up 5 good jobs, my family, friends, and financial security to be with him, and now I have nothing, I'm on welfare cuz Muskegon has such poor job opportunities for those of us with college educations. I have a $1500.00 phone bill from GG's phone calls, behind 5 cars payments, etc. But this is just another learning experience for me if you could please print the three enclosed letters so that others will know how Mr. GG Allin treats his friends, maybe it will stop someone from being as foolish as I was when I dropped everything to be with him. Also, please tell people to send his hate mail to him and not to my PO Box in Muskegon. I'm not responding to any of his mail anymore. Thanx so much!

Linda J. Perry Pascua.

Kevin M. Allin/ Upper Cell 2, Block E, Washtenaw Correctional 2201 Hogback Rd / Ann Arbor, MI 48107.

PS- He got 1 1/2 yrs to 4 yrs prison. So much for your suidice tour, GG Allin! Bummer. I was looking forward to your death...........

Dear MRR,

I'm writing in response or Barnacle Fuck's letter in issue #79. Get a life, asshole! I wonder who died and left you to judge the alternative scene by your warped ideals! Since when has sodomy been a prerequisite to being a punk? Why should anybody care about your pessimistic opinion, you obviously don't care about anyone else's. I've never seen anything changed by sitting on your ass and spewing out idle complaints. Especially not in the real world which you claim to be so attuned to. Give me a break. Unlike you, I'm leaving my address. Anybody who wants to trade shit or just bullshit, drop me a line. All letters answered.

Steve/ JTV/ 5137 Juliandra/ El Paso, TX 79924

Dear MRR and readers,

I've just read Sean (Vegan Reich)'s letter in issue 79 and I reckon I should write in and challenge his chain of thought. Like Tim said after the letter, people who's puritanism (and that's what it is) has reached the level Sean's has have little hope of being able to be open-minded towards criticism of their rhetoric, but I'll write nonetheless.

Sean talks of homosexuality and drug abuse being prime examples of the root evil that causes and upholds capitalism, though where he gets the idea that punks and anarchists champion the cause of homosexuality I don't know. My own experience is that due to the high level of macho fuck-heads present in both these scenes, homophobia is even more rampant than it is in the mainstream society. Anyway, I can see where Sean is coming from when he talks about drugs — we all know that drugs, be they legal or not, are produced by companies and organisations who do not deserve our sup-

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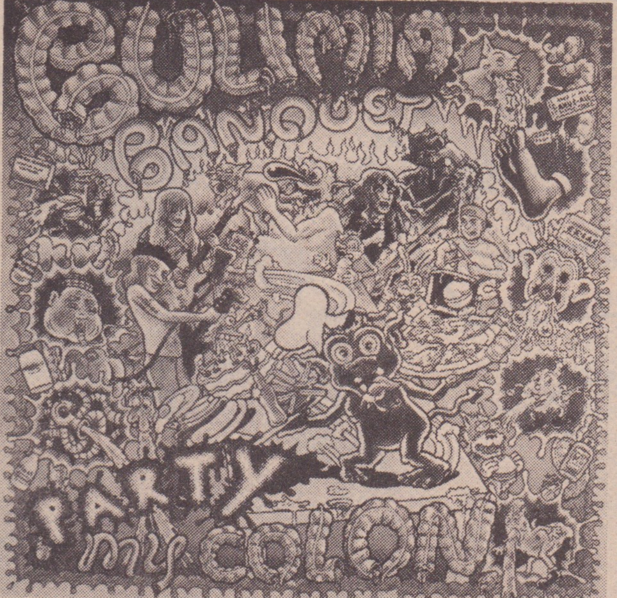

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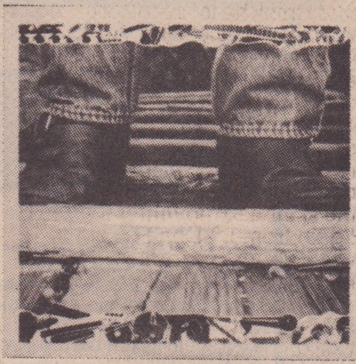

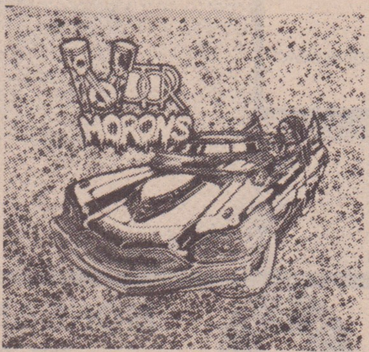

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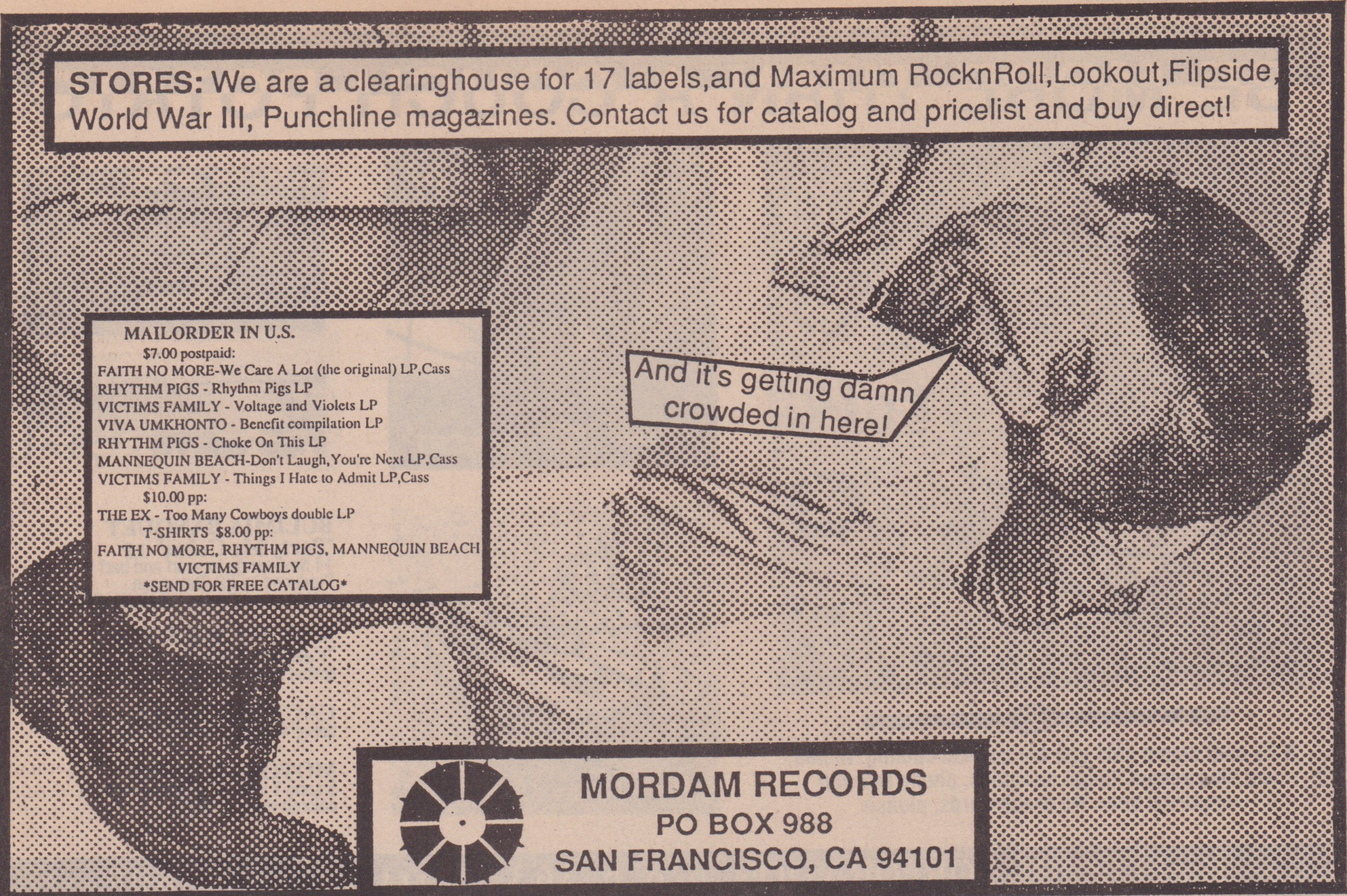
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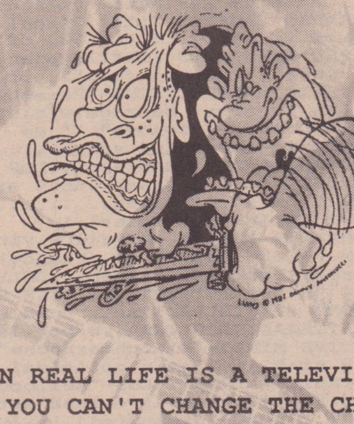

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POST OFFICE BOX 11458 SAN FRANCISCO CALIFORNIA 94101 USA port. Neither can we deny that drugs replace political awareness and the will to take part in political struggle in many people, but what I can't see is what homosexuality has to do with upholding capitalism. Surely one of the foundation stones of capitalism is the family unit and all the inbred sexism and domination that goes hand in hand with family life. Now I'm not claiming that homosexuality is revolutionary in itself, but surely it's obvious that gay people demanding equal rights is a threat to our blinkered heterosexual-or-else society?

Maybe I am "genetically fucked up" Sean, no one has ever been able to discover why some people prefer sexual relationships with people of their own sex, and you're certainly right in saying that I had to make a conscious choice about my sexuality. BUT, it wasn't the choice between being a "pathetic slave to desire" or becoming actively involved in trying to improve the world like you suggest. It was a choice between being honest with myself and living the way it feels right for me to live instead of living a lie and hating myself just so that I could fit in with the way society tells me I should be and avoid the danger of being a known 'queer'.

Quite rightly, you say that a person's skin color is no indication of what type of person he or she is, yet you say a person's homosexuality is. For you to judge all homosexuals merely by that fact (and we all know how you judge us) is not only very ignorant and naïve of you, it's fascist. Just as Hitler wrote of the Jews, gypsies, homosexuals, communists, etc. as the scum of the earth, you're doing the same thing. Okay, maybe you're not professing that we be shunted off to extermination and concentration camps, but neither did the nazis at first, at least not publicly. Judging people the way you do is stupid, especially when you are as ignorant about homosexuality as you are, Sean. You talk of how fucking someone up the ass is 'perverse'; what gives you the idea that we all like this form of sex? And how come your letter doesn't once refer to lesbians or bisexuals? You're full of all the bullshit misconceptions about gay people that the "moral majority" pump out through the media.

And that's not all you have in common with right-wing biggots like Swaggart and Gore etc. If you're not honest enough to admit that you have sexual desires or don't want to let your right-on image slip in order to pursue those desires that's your affair. Who knows, maybe one day you'll lower yourself enough to fuck some woman in order to do your bit for the population explosion. I just hope that whoever she is she appreciates the sacrifice you're making of your purity. We all know that this world can be a hostile, cold and unfriendly place, so surely if two (or any other number for that matter) gain some warmth, feeling or pleasure from sex then it's a good thing? Like you Sean, I can enjoy a lot of things in the world, but sometimes sex or some sort of drug has more to offer. And if you want to wean people off pleasure, surely the first step *you* should take is to leave your band. We all know that no matter how much talk of ideals and communication goes on, this so-called alternative music scene is about pleasure above all else. It always was and it always will be, so how about it Sean?

And do you honestly believe that abortion is a product of sexual desire? It's a product of ignorance of contraception, more extreme reasons such as rape and medical problems and the simple fact that accidents can and do happen. I've never heard anyone within the scene promoting abortion, but a woman's right to decide whether or not she will carry through a pregnancy is a right that must be defended as equally as all other rights. It's easy for men to be anti-abortion, it's something we will never have to consider in relation to ourselves.

If anyone out there wishes to respond or argue to anything I've said here I'd be only too willing to discuss it. Love & Strength,
Stu/ Out & Proud!/ 10 Willow Ave/ Elderslie PA5 9LQ/ England

Dear Tim,

I'm writing after reading the letter from Josh regarding reverse discrimination (issue 80) and your response. Josh, I totally agree with your statement "Blacks should be treated just as equally as whites, not better." However, that concept is an ideal and will probably remain as such for at least fifty more years. Why can't it be reality starting now? The reason is because of the general society's negative attitude towards blacks (not to mention Hispanics, Japanese- Americans, etc.). The prejudice is held by all socioeconomic groups, not by just the wealthy upper class.

I live and work with the working class. You would not believe what comes out of my fellow workers' mouths on the job. Every other phrase is "them Japs" or "he had a nigger girl with him!" Not surprisingly, these comments are from mostly the other workers. At the dreaded yearly family gathering, I cringe a dozen times in two hours at the racial slurs and comments coming from my uneducated working class relatives. 1/4 of the racial slurs come from six-year-old cousins.

I live and go to school with the upper middle class. Although the prejudice of the upper middle class isn't expressed as verbally as the prejudice of the working class, it is just as prevalent. Also, as with the working class, most of the prejudice expressed is from the older people.

It seems that the negative feelings are handed down from the older to younger members of society. Slowly, less of the younger people are accepting what their elders are conditioning them to accept and maintain. Hopefully, this prejudice will eventually die out. However, it's going to take a long time. Until that happens, it is necessary to provide "special opportunities." Hopefully the negative attitudes and prejudice will disappear as quickly as possible because these "special opportunities" are hurting the recipients as a group. These so-called advantages are really disadvantages. It's like giving someone a poisoned apple. It looks good on the surface but it's really quite damaging. The government is saying, "Here, we want to help you, we'll get you into a school, into a good job, we'll pay your expenses, etc. etc." For the individual this is obviously good. For the group the opposite holds true. By depending on the government, the slave/welfare mentality is reinforced. This is exactly what we're trying to get away from!

While providing special opportunities is not an ideal solution, it is a solution. While it may seem unfair right now, it is fair in the long run. Although we can't have total equality right now, we can work towards having total equality in the future. Sure, what's going on is messy it seems to be counter-productive, but at least it's working towards equality for everyone. Think of it as necessary regression.

Tim, the last paragraph of your response was arrogant and inane. The issue is not about the rich. The issue is about equality for everyone and until that happens the rich people's share will always be unfair. If anyone out there wants to hurry along the process, my suggestion is to educate the young people you know before they are educated by ignorant racists. Condition your younger brothers and sisters and children to think of everyone on this earth as equal. Something like this can't be changed overnight or by becoming "radical." I happens only through teaching, understanding and caring.
Demi Tasse/ Indiana U.

MRR and Readers,

I just wanted to comment on those lame assholes Power Assault who took out an ad in MRR #79 stating that Martin Luther King Jr. was on their fuck off list. Well, Power Assault, you can fuck off, because you've got to be racist if you're telling a person who single handedly did more for minorities and civil rights to fuck off. Sure, he started problems, but those problems led to change. Change for the better. And just because you have white people on your fuck off list doesn't make you anti-racist. Nazis don't like whites who strive for equality, so don't hide behind that lame excuse.
Sincerely, Dan Jackson

P.S. Maybe you guys could consider a name change. I suggest White Power Assault.

Jimmy Doom, Tim Yo, and MRR,

Jimmy Doom's letter in number 79, along with Tim's reply, triggered off a lot of thoughts in my mind I feel may contribute to any future debates on both patriotism and flag-burning. I agreed with many points made by both Jimmy and Tim, and at the same time I disagreed with a lot.

First off: Jimmy, very, very, few working class people actually ever die for their country in wars. The vast majority of wars have been fought over economic interests; be it the Napoleonic War, World War Two, Vietnam, or the Falklands, to name a few. Tough working class patriots are whipped into jingoistic frenzy by the lies and demagogue images portrayed by the rich-controlled media for one purpose to make the rich richer by fighting their corporate wars for them. I can easily admit this to myself despite being young, working class, and to a large extent, patriotic. I just can't be proud of those foolish to give their lives for the rich, but I do hold the deepest sympathy and respect for them in my heart. I salute and honour the dead every November on "Rememberance Sunday," but I don't blindly celebrate their foolishness.

During the Second World War, 100's of socialists were hounded and arrested in the UK for trying to escape being conscripted for war. Their reasons? Not cowardice, but that they were determined not to kill their fellow working classes from other lands in what they quite rightly saw as a bosses' war. They were the real working class heroes. They were the real patriots. They saw the real truth through the bullshit! We must open our eyes, and come to realise this truth and realise the stupid mistakes the working class of the past made. We must work to stop those same mistakes the working class of the past made. We must work to stop those same mistakes being made in the future. I'm not a commie or an anarchist, I'm just a normal bloke off the streets, and if I can come to realise the truth, them anyone can. I would gladly die for my country and its people, but only on condition it was one worth giving my life for — not for the interests of the ruling class and their imperialist games! We must come to realise exactly who our real enemies are; they're not the working classes of the Eastern Block or Iran, it's their governments and ours who together create the situations for working class people to slaughter each other — no more working class brothers' wars!!!

On the other hand, Tim, don't be so anxious to dismiss the symbol so many people hold dear! Please, don't burn the flag! It means so much to the working class of America. The flag doesn't belong to the government of the rich; it belongs to the people, and can't be desecrated without offending the masses; those very same people we need to win over to our causes if any real change is to be achieved. Here in the UK the left have disowned and rubbished the Union Jack so much, it now lies firmly in the hands of the conservatives and the fascists such as the National Front and "British" movement (if Hitlerism can be termed British!). All I can say is that it hurts. I will always hold that flag dear. For me the Union Jack stands for the vote for all, trade unionism, and the welfare state (three things being bought off us by the rich — know your rights). It also stands for those ordinary British people who have opposed homegrown fascism for near on 60 years, lets reclaim our flag, now!!!! So, a final message to those potential flag-burners in the U.S.

Next time you go on a demonstration against U.S. government imperialism, take along pictures of Bush and Quayle, etc. Burn them, and proudly wave the stars'n'stripes at the same time, show onlookers clearly what you're against. And, if you're a close-minded fundamentalist commie or anarchist and feel you must burn the flag, burn a USSR flag too. Their government could do with keeping their nose out of other nations' affairs. Thus onlookers will realise hopefully that you aren't commie 5th Columnists.

If anyone's interested, I'm compiling tape comps of anti-nazi oi! and street punk bands worldwide. It may take a while, but I guarantee a reply. Thanx to all who've written so far. I also owe some small record labels some money. But I've forgotten who, if you're one, get in touch and I'll pay up immediately! Oi Oi Oi Fly the flag, pride without prejudice!
Shane c/o Back On The Streets/ 9 Ardgowan Dr/ Belfast BT6 9BY, N. Ireland, UK.

PS- Would the following bands please contact me urgently: comrade (Belgium), Nabat (Italy), Skin Deep (UK), Sex Bomb (Czech).

Shane,

I think you may have a little too much faith in the working class. The workers of the world are constantly being led. Whether it's to be fodder for capitalist wars or fodder for power-hungry "revolutionary" vanguards, they're led to the slaughter all the same. The bottom line is that they have no inherent political nature and cannot be defined or represented as such. They react to outside stimuli. Who has the right to manipulate that?

What do flags represent? The same drive that leads the working class into "patriotic" martyrdom (how many wars have not been caused by economic interests?) also leads them into blind defensiveness of their nation's flag. Countries and nations only exist as defined by borders. These borders are drawn out of economic interest and protection of the state. Flags are constant reminders of these divisions. Burning the flag is a symbolic gesture against this institutionalized hegemony.

This hegemony exists very clearly in your country. While I'm not one to support statist solutions (i.e. the IRA), I certainly can understand an Irish person's disdain for the Union Jack.

Now I don't disagree with all of your arguments. Yes, we should burn the flags of all nations from the USSR to the USA to the Union Jack to the flag of China. No double standards. Oppression is oppression and power is power.
Lance/Somewhere in Northern California

MRR,

Reunification? How can it be that every time I turn around this subject is taken as a serious topic for debate? The first time I heard of a "hesitation" towards Germany was over six months ago, before the opening of any borders, and I had to laugh at the idea. It was an absurd idea, but I guess I over estimated the average intellegence level of world leaders and news people.

Is the stigma of what happened during WW II still that fresh in people's minds? Even after dozens of other wars and atrocities have occurred since then? Why is the world still blaming the German people and the German nation for the crimes a particularly cruel government and leader committed? Every German citizen did NOT participate willingly in the holocaust. The Nazi's did their very best to drag everybody into it, though not letting the full extent of what was happening be known until the end. But what about the other countries that some of the atrocities occurred in? There were numerous roaming "Death Squads" roaming around in Poland, Lithuania, Hungary, Austria, USSR and Romania during WW II before the extensive use of concentration camps. If the world is looking for convenient scapegoats, why weren't these countries and people also blamed for the holocaust? What about the countries that turned away the Jews when Hitler offered to let the Jews leave German territory? What I am trying to say is the world has got to STOP blaming the Germans for what happened fifty years ago and start realizing every country and person had a part to play.

"If Germany gets back together another Hitler could rise to power." Granted that could happen, but does Germany have a monopoly on blind nationalism? NO! The next country to spawn a "Hitlerite" could just as well be the U.S., USSR, South Africa, Romania, Cambodia, Japan or any other country that has a government and citizens. Though if the world continues to pour the social disgrace of the holocaust upon the German people we are doing the exact same thing that brought about Hitler's rise to power after World War I. Do we have holocaustic tendencies? I wonder.

It is about time the world AND the powerful Jewish lobbies stop laying the blame on a convient people and start forgiving. Let us get on with the future so we might be able to prevent the next holocaust. (Look at who is trying to regain power in Cambodia. How many politicians and newspeople are talking about the Khmer Rouge and the possibilities?) There is no one to blame but ourselves for any holocausts. The information is always avaliable, but we continually ignore it. Isn't it easier to point fingers and lay the blame afterwards, than to accept the responsibility for prevention?

We can continually blame and keep our consciousness clean, or we can accept the mistakes of the past and work to prevent the next one. The choice is the world's to make and not just the German and Jewish people's decision.
W. Fischer/ 16921 Langley Av./ S. Holland, IL 60473

Dear MRR,

Well it seems that things just keep happening faster than Tim Yohannan can write editorials on them. Revolution in Romania, and invasion in Panama. Just when people might start asking a few questions about El Salvador, Bush pulls a 26,000-man invasion stunt. And since when can foreign powers arrest nationals of other countries? Not to say that Noriega wasn't dictatorial scum, but where does the U.S. get the right to invade and depose him? Isn't that the responsibility of the Panamanian people? What would happen if another nation leveled charges at our leader, invaded and tried to install their own choice? Nothing like a little international bullying once in a while. Not to mention Noriega was on the C.I.A.'s payroll back in 1984, to the tune of $250,000 a year, but got caught playing political footsies with Cuba and was subsequently cut off in 1987. That was when we "discovered" that he was in the drug business as well. A convenient excuse to drop him don't you think?

Lately when I read MRR, the only really political stuff ends up in Tim's column. While other important issues are being addressed in the letters section, such as racism and sexism, I just wonder where it is all going? For example, the controversy over ARA/ what to do about Nazi Skinheads, excuse me, Boneheads. While I'm not saying whether violence is or is not the answer, I think it's important to look and see why Nazi Boneheads are able to survive and ruin scenes. What is it about our scenes which gives them the opportunity to exist? I think one of the many possible answers is that there is a lack or direction in the punk scene/ "movement." I quote movement because I wonder if it can legitimately be called that. Everyone has a different idea of what punk is, that much is obvious. But what is the point of punk? Where is it going, what does it hope to achieve?

What do we want to achieve?

I usually think of punk as a kind of counterculture, a movement, a cultural movement that tries to achieve social and political change, both for ourselves and our own lifestyles, and also the world around us. In the past, bands like CRASS and the DEAD KENNEDYS provided extensive ideas about change and the nature of society in itself. These days punk seems to have ignored the social change aspect. Bands seem to have their anti- racism song, their fuck society song, and get on with it. While bands like CRASS certainly don't have all the answers, at least they made an effort to get some thinking and debate going. Maybe this seems a bit rambling, but if the punk scene placed more emphasis on the thinking, acting and changing part and less on the partying, fashion and fighting amongst ourselves part, there would be no room for fascists filling the void of political consciousness. Unity doesn't mean we all have to be the same; diversity

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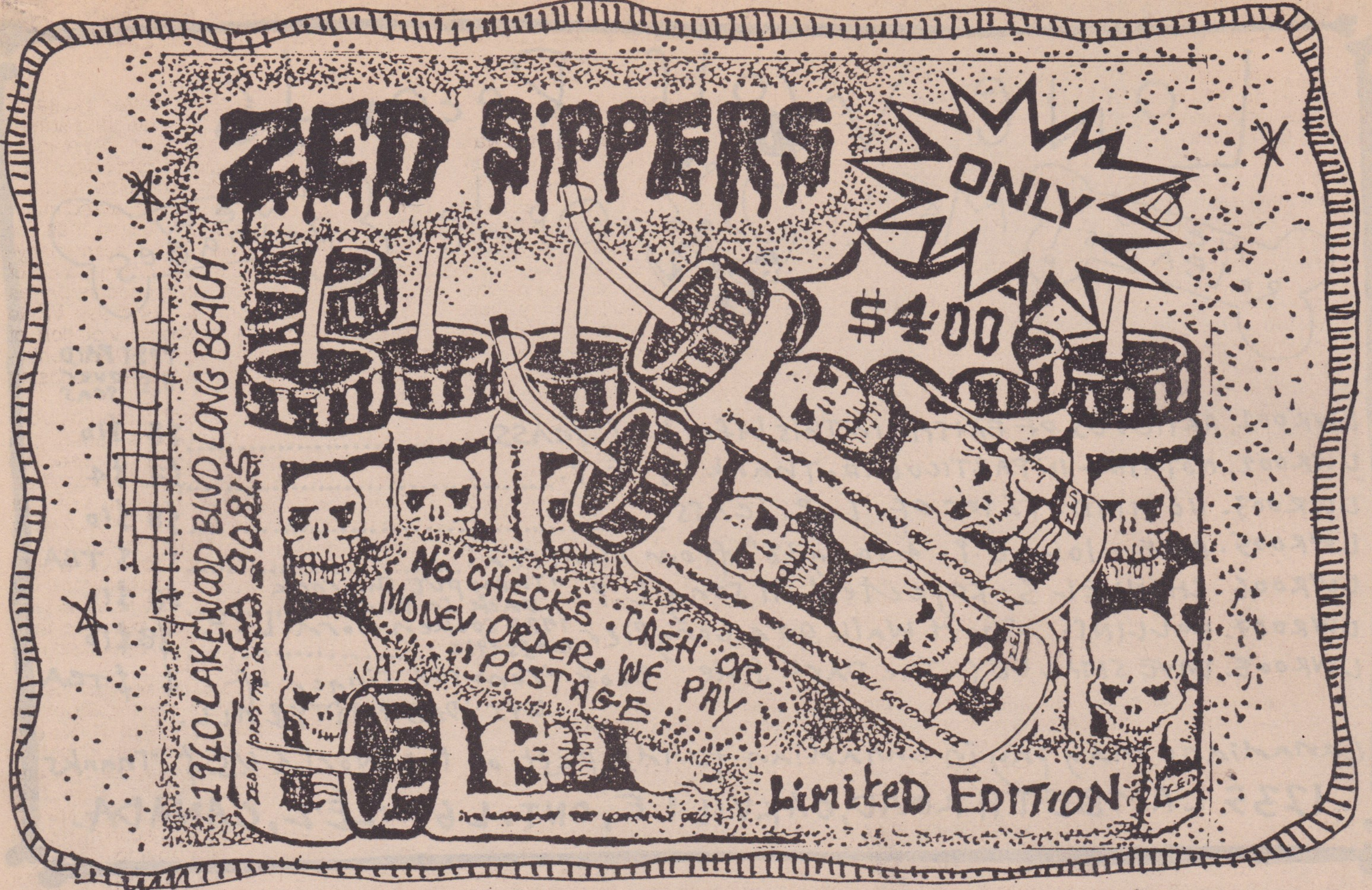
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MEXICO THE HOMELESS ORGANIZE

From Neighborhood to Nation

By Daniel Rodriguez Velázquez

Report on the Americas

NORTH AMERICAN CONGRESS ON LATIN AMERICA
475 Riverside Drive, Suite 454 • New York, NY 10115

THE URBAN GRASSROOTS MOVEMENT BEgan some 20 years ago, as Mexico's cities were already reaching the bursting point. Refugees from rural poverty staked out territory on the cities' edges or crowded into their central areas, increasing both sprawl and density. The existing municipal structures could not, or would not, meet their demands for jobs and services.

At the same time, veterans of the protest movements of the late 1960s, many of them Maoist students, decided to "go to the people" to try to build a revolutionary mass party "from below." For many of them, this meant moving into the most neglected urban areas and organizing the poor. . . . Mexico's urban grass-roots movement has developed from a collection of isolated local struggles, into a force capable of challenging the policies of the regime. Today, with the ruling Institutional Revolutionary Party (PRI) reeling from electoral embarrassments, internal dissension and economic failures, the urban movement has a greater opportunity than ever to push for its own political program.

The hub of the movement is greater Mexico City, which now fills the entire Valley of Mexico, overflowing the boundaries of the Federal District to include the surrounding areas of Mexico state. With 18 million inhabitants, this is fast becoming the most populous urban area in the world.

IN THE BEGINNING, THE URBAN MASS MOVEment was made up essentially of squatters and *posesionarios*—long-time occupants of land who did not hold titles. In time, other organized interest-groups became active in the movement, including women, youth, seekers of housing, consumers, tenants, and disaster victims. Although ad hoc coalitions were sometimes worked out on the basis of general agreements on strategy and tactics, it was not until 1980 that there was a broad enough consensus for a sizable number of organizations to come together at Monterrey to create the National Coordinator of the Urban Popular Movement (CONAMUP), which is now the main umbrella group, and a forum for determining the movement's role in national politics, with some 600,000 families affiliated.

The first major effort to create a city-wide movement occurred the following year, when residents of Mexico City's poor neighborhoods launched the Regional Coordinator of the Valley of Mexico with the slogans: "Housing yes! Evictions no!"; "Against repression, mobilization!"; and "*¡Colono, consciente, no se rinde ni se vende!*" ("Politically conscious squatters neither surrender nor sell out!").

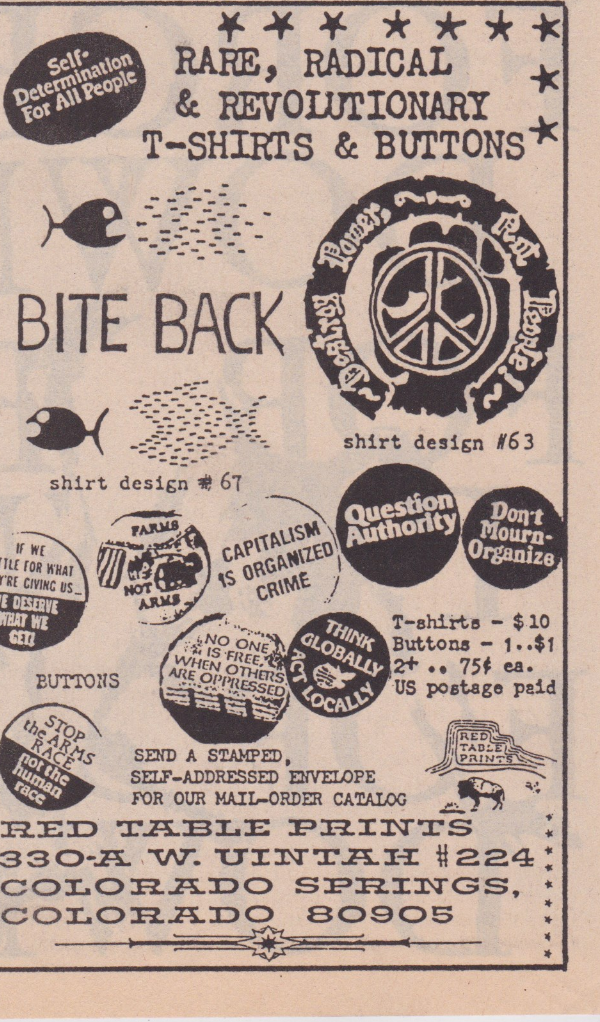
IN THEIR ROLE AS REPRESENTATIVE OF THE "class" of urban dwellers against the state, all three major umbrella organizations—CONAMUP, CUD and the Asamblea de Barrios—attempt to coordinate at all levels, from regional and state-wide to barrio-wide down to street-by-street or block-by-block. They have established commissions for each of the principal demands such as water, transportation, land titles, environmental protection, green areas, health care, food aid, electrification, housing, and schools.

Internal democracy is fundamental to these organizations' legitimacy in the eyes of their own members and of society as a whole. There are still traces of *caudillismo*, paternalism and passivity in the traditional political culture of the urban poor, but the progress over the past ten years is obvious. Democracy is not merely discussed but practiced: assemblies, meetings, work committees, demonstrations, study circles and other methods enrich the members' own life experience. Despite the laws, regulations and organisms which attempt to channel "citizen participation" into activities sanctioned by Mexico's corporative state, the urban mass movement is evolving toward levels of individual and collective participation that are here to stay. The Asamblea de Barrios said: "Due to attitudes sown by a system that does not want citizens to participate effectively and critically, we believed that politics was only for the corrupt, for demagogues,...for the parties....It was our lack of political consciousness that allowed them to impose on us governments which had no intention of resolving the problems of the people."

★ When comparing our own geographically, racially and sexually fragmented organizations to Mexico's nationally coordinated movement, it is tempting to despair at the poor harvest of our best efforts. Mexican activists visiting the United States describe feeling suffocated by the degree of social control they sense in our cities. They find it hard to imagine building a movement where one's culture, language and history is under constant attack, when the potential for community is dashed by red-lining, drugs, immigration raids and displacement ...

Excerpted by RTP from NACLA Report (NOVEMBER/DECEMBER 1989) 475 Riverside Drive, Suite 454 New York, NY 10115

★ Squatters' Power in San Miguel Teotongo by Elaine Burns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and cooperation are not incompatible. We don't all have to have the same exact vision of a better society to work together towards some sort of happy medium.

I don't want this letter to underscore the importance of personal change: I applaud ck from the East Bay's response to Mykel Board's column last issue. But I feel that while everyone is worrying about their own personal change (or not worrying about it), there are people out there wrecking scenes because there is a lack of a unified movement towards any kind of goal, be it Revolution or simply an all-ages club. You can only say "Fuck You" so many times before you realize you aren't much different than those mainstream people you so despise. Time to work together. Any responses or tape traders (send your lists) write to Patt/ 288 Highland Street/ Worcester, MA 01602

P.S. I hope everyone read the SEEIN' RED interview in last issue (#80). I sheds a bit of light on this subject.

P.P.S. I'm starting a tape trading newsletter, see my classified ad for more details!!!

P.P.P.S. For what it's worth, cheer up Lawrence Livermore; in ten years you'll look back at these days as happy!

Dear MRR,

Hey kids, for all of you who missed the Jerry Falwell 1-800 game. Here's a new one for all of you to try. It's the NRA game. The NRA is asking for just $20 membership in their good old boy club. The President is a member and they have a powerful lobby that protects the right of people such as the man who shot up that elementary school in Stockton, CA, to own an assault rifle on the premise that he purchased it to duck hunt. We really should use this opportunity to call in on the behalf of all people who have been killed or wounded by "legal" firearms. The big number is 1-800-638-1200. You may start dialing.

Anon

Dear readers,

Flipside recently ran a classified by one Paul Mandelowitz, who announces the beginning of his Anti-MRR newsletter, dedicated completely to hating MRR. He says joining this newsletter if free, and so, in the spirit of the Jerry Falwell game, we at MRR encourage all of you to join, just as we the staffers will, and get his free newsletter. The address is: PO Box 3326/ Redwood City, CA 94064.

Dear MRR,

So you want to hear some more opinions about the growing prospect of German unification. Well, actually it's not an easy theme to handle at all. For us Germans it's a really exciting time. Most of my relatives live over there in the east and I really enjoy to see that they've got now a lot more personal freedom. Boy, this was the first revolution in Germany, and it was a non-violent one. I guess most of the people in Europe and overseas welcomed the opening of German-German frontier. But I would like to say this to the people who dislike the opening: after WW2 we West Germans had the luck to get democracy and "capitalism"... and on the other side the East Germans got punished with communism and totaliarism. Those who're thinking now that "punished" is not true should go just once to East Germany. It's like as if you're going back to the '60s! Grey in grey is the dominant color, plus the economic systems is mostly bankrupt. Most of the day the East Germans have a hard time to get the stuff they need for their daily life, which means they have to accept to wait in rows. So they come back home in the evening and when they turn on the TV they mostly watch the west TV. It's a real contradiction for these people: they speak the same language they belong to the same nation — but they're treated like 2nd class people.

These are just some of the reasons why I would support a reunification of Germany. What would you Americans think if America would have been divided after the citizen war last century and if the people in the south would have been treated 2nd class? But the opening of the frontier has caused some real big problems. First of all there are still 1000s of East Germans moving over to the west. In '88 about 750,000 people from Poland, Russia, Romania, CSSR and East Germany moved over. These are born Germans who lived on those areas which were given to Poland and Russia after WW2. In '89 about 900,000 moved over. At the moment we have a total lack of cheap living space in Germany. The refugee camps are still overcrowded, so they have to stay for several months there. That's no fun anymore. Jobwise the West German economy has no big problems to integrate them. But the big number of people who moved over has caused hate and envy among the West Germans. The East Germans have to start a new life, so they get jobs and flats first. Enough other West Germans are waiting for a long time for a flat, but now they find themselves at the end of the waiting row. Politicians just made some new laws against "parasites" in the social system. Well, these are just problems of Germans. We need just some more time to grow up with each other.

But that is just one chapter of the whole story. Sure I know that a lot of other people are looking with a skeptical eye onto what's going on in Germany. Especially when they see on TV those flag-waving folks who want a reunified Germany! Again there's the fear that it's the beginning of a 4th Reich. And that Germany will rule the world with its economic power. For the first thing I just can tell you that we have learned our lesson. The death of 6 million Jews can't ever be forgotten and it will never be. We are an integrated member of the European house and if we would light a matchwe would risk burning down the whole house. On the economic thing I can just mention that we're along with the USA and Japan, the leading countries, so what the fuck do you worry about?

There're more serious problems to worry about. For example, can we integrate the east into the west European system? How can we prevent the East from becoming the new smuggling path for drugs? How can we protect the East from a total sell-out, both culture and moral? How can we West Germans prevent playing the big brother all the time? They've got to do it all on their own — it's their own decision to make plans for the future. The western countries just can offer some help, so that we are becoming integrated members of a unified Europe in the mid-'90s and that the two military blocks are losing their structure and reason for existing. That's my personal wish!

You see, it's not an easy theme. Even the politicians don't know for sure what to expect from the future, except for the fact that it looks brighter than some years ago.

Helge Schreiber/ West Germany

Dear readers,

White Supremacists never cease to amaze me. In the past I have laughed at their demented, irrational views. But after reading just a few letters and articles from one of their publications, I have come to realize that their movement is much more serious and much larger than I had imagined. Worse than the enormity of their following is the accompanying violence and hatred. Our country's Bill of Rights protects freedom of speech as long as it does not harm others, but these White Power activists are acting in violation of those First Amendment rights by their continual use of violence against those of opposing views.

The second president of the Republic of Texas, Mirabeau Bounaparte Lamar, has been quoted saying, "The white man and the red man cannot live in harmony together. Nature forbids it." So why did he insist on living on the Indians' land? I DON'T see any legal contracts, signed by the various tribes, granting land to the white settler. What I DO see is an ignorant mass of people who think some God gave them a right to steal land from its rightful owners, just because they are of a different culture that organized religion views as heathenistic.

The White Supremacist also insists that the average black is genetically much less intelligent than the average white. The lack of comparitive success by minorities has much to do with suppression, not "genetic disadvantages." When blacks were first brought to America as slaves, they were not allowed to enhance their education as the "all knowing" white man was able to. The only reason that such ideas as "genetic disadvantages" exist is because we have been taught to believe that they exist by a basically racist society. People who are raised with the attitude that minorities are less intelligent, will sincerely believe that they are.

As a saving grace, there are the occasional parents who raise their children to judge people by WHO they are, not WHAT they are. My parents were of this type. They raised me to believe that everybody deserves the benefit of the doubt and that one must always put the first impression of a person aside and strive to get to know a person before the decision is made that he is trash. I could go on and on telling about my first-hand experience with the trash end of the stick, but I'm trying to keep Jane's advice in mind and cut it short.

If anyone would like swap opinions (racists are welcome to write also), please feel free to write me. Also, since the Atlanta scene is starving (and that's being nice), I'm desperately looking for a cool place to go so drop me a line and fill me in on your local scene.

Matthew Hopping/ 21 Holly Dr. S.E./ Cartersville, GA 30120

Dearest MRR,

It's a shame that this is the first real letter I've written you after being a semi-steady reader of your excellent magazine for the last 5 years, and unfortunately one always isn't prompted into action until affected directly.

This summer I put out a 7"EP by the local band TRUSTY and had it distributed by three distributors: Blacklist, Caroline, and Kaleidescope. So far, Blacklist has been the only one in which I ever received the fruits of my labor, and I would like to commend them on the excellent, D-I-Y job they do. Even in ordering records from them they have always been prompt and accurate! Almost 5 months ago Caroline and Kaleidescope ordered 75 records each on 60-90 day consignment. I have written and called each place several times and was told they had sold all the records and would mail me my check. Well, I still have yet to receive checks from either. Sure, I can swallow a loss, but not when it's going into the pockets of another. I have also considered repressing the record but can't because I can't get paid for what's been sold.

What I want to know is whether this has happened to anybody else, and if so what did you do about it? Maybe this is my introduction to the record business. If there are others who have also been ripped-off by "major" independents, we should establish a general boycott of such places and people until they decide to conduct "fair business," which I guess may be a contradiction in terms. I personally will never purchase another Caroline product. I don't regret doing the record and learning the lessons that accompany it, but from now on I'll probably invest my money in other areas. As far as Trusty goes, they are working on an LP which will hopefully be out on Truant Records early this Spring. It blows their 7" away. Well, I have no last parting shots or quick words of enlightenment so I guess that's it. You can write me at 8 Wingfield Cr./ Little Rock, AR 72205.

Tim Lamb/Soma Records.

P.S.- I have often received letters with the state abbreviation AK on the envelope, which is the state abbreviation for Alaska, not Arkansas. And I often get letters which read "Little Rock, Arizona," whose abbreviation is AZ, not AR. Just wanted you to get it straight.

MRR and Revelation Records,

As I was reading one of my favorite sections of your zine, I noticed a letter by Paul Matey, who wrote about Schism Records and John Porcelly. I too, am a victim who has not received merchandise from a record company (Revelation Records).

I ordered a Judge T-shirt, Gorilla Biscuits T-shirt, No For an Answer T-shirt, Bold EP, Judge EP, and also N.Y.H.C. "The Way it Is" (in two different money orders). I ordered my merchandise when I saw the full page add on the back issue of MRR. That was in the middle of August. Today it is Christmas Eve and I still haven't received a single product from Revelation Records. It's not that I'm cheap or anything, but when somebody offers a service to the community (Revelation Records) they could be prompt with their orders and/or if they could not supply me with what I ordered, they could at least write me a note or a short statement stating that they were all sold out or something in that nature. I have not received anything in that matter, either.

A happier note: I also ordered an EP from Axtion Packed Records around the same week; thank you Tim Owens for being prompt with my order and the great flyer. I received my Four Walls Falling EP about three and a half months after I ordered, but still no Revelation Records merchandise. I hope I receive it before I start collecting Social Security. I'm sixteen years old, by the way.

I sympathize with Paul Matey. To my knowledge, Schism Records went bankrupt several months ago. That is probably why you haven't received anything, and I sincerely doubt you will ever see a record or zine with the Schism logo on it. Somebody told me that Ray Cappo left Revelation records and John Porcelly took over. I hope that maybe somebody with influence like Tim Yohannan or maybe the big boss of Revelation Records himself, Jordan Lopper, will read this letter and think about something. If you keep screwing people over, they will stop buying your merchandise, and you'll be broke.

Still waiting for my shit,

Michael Kaleck/ 6741 Kindred St./ Philadelphia, PA 19149, (212) 745-9846

P.S. Paul M. or anybody else who has the same problem as I do, write me; together we can make a change.

Dear Anyone who Hasn't Noticed,

What's the world coming to?

I don't mean to slag anyone's intentions here, but honestly... $3.50, $3.75 even 4 bucks for a 7" piece of plastic? I understand that people need to break even on an investment, but when labels and bands, especially SE labels and bands put out stuff for over $3 per 7", I think somebody's gotta be raking in some cash.

My band Edger is coming out with a 7" on the Slap a ham label from San Francisco. You won't have to pay a penny over $3 for a domestic copy, and it's gonna be on pink vinyl, SO THERE!

I really believe that SE has always stood for rising above the usual standards, and if non-SE labels and bands can set a standard of $3 per 7", SE labels and bands shouldn't gouge their own just for more money.

Thanks a lot! Keep Straight and Strong!

Heather S. from Edger

MRR,

I am writing in response to Paul Matey's letter in issue #80. I know exactly how it feels! I wonder sometimes myself if anyone in this scene even cares about the people who take the time to order stuff from them. It seems like it should be really easy to open the letter and send the merchandise to the person!

There is one thing, however, that we must consider before going off the deep end and hating the record label. These people who run the labels probably don't just run the label. They problably work, go to school, or have other responsibilities. People like Porcell who are in bands and tour a lot don't have the time to send out the records and stuff 'cause they aren't home for one thing and can't take their label with them! Tim Owen (AXTION-PACKED) said himself in a letter that he wrote to me that running a label is far from easy. I'm sure that he has other things to do.

What really gets me mad, though, is when you write to ask where the stuff is and they don't write back. Or if a record's been out for a long time and you still receive it all late and everything. Why does it take a label three weeks at least to send a record to me when the label is a half-an-hour drive from my house?! Another thing is when people go yelling "Out Now" and the record's not even finished yet!! This is what FOUNDATION RECORDS did with the new CHAIN OF STRENGTH 7", but at least they had the common courtesy to write and tell you. SKATEDGE RECORDS did tell people that the BROTHERHOOD 7" is out, you order it, you don't get it, and then you find out you have to get it from OVERKILL RECORDS!! If you wrote a check, you wouldn't get it anyway, if you sent cash, there's no telling what happened to the money, and then you have to use another $3.50 to get it from the right place. Even if you send a money order, you've already paid $3.50 for the record, $1 for the money order, and then you have to spend another $4.50 to send it to the right location, plus $5.00 to get the original money order back!! It's ridiculous.

David Smith/3405 Elint Hill Place/Woodbridge, VA 22192

Dear MRR,

My one new year resolution which I intend to fully carry out is to make life as rotten and as difficult as I can for those pretentious arseholes who put adresses in magazines such as MRR for merchandise and then do not send out orders.

Over the past year this has happened to me on over a dozen occasions. When I've managed to track these slimeballs down the majority of their reasons and excuses were not, to put it mildly convincing to me. But at least I made contact and got my records etc and a reply. Others who I've listed below simply haven't found time or energy to reply back maybe they're busy stuffing their faces or soaking their guts on money they've laundered from myself, and I'm sure plenty of others. The time has come to deal with fraudulent fuckheads quickly and correctly. I'm therefore going to put out my name and address as a contact point for all people who've been ripped off by bands, record labels and individuals. I will be gathering legal advice on what action to take particularly with regard to foreign and overseas purchasers. There are laws guarding purchasers' rights and controlling advertising standards. Some of those laws are worldwide, others aren't. I'll be compiling a detailed information dossier which will be sent out to interested parties so as to advise them of their rights and help them if they wish to pursue sewer rats like those who've ripped me off.

An apparently old fashioned trick among even those concerns who do fulfill their orders is to charge airmail rates but send the merchandise surface mail. This has happened to me on a number of occasions. Another strategy is to say the order or the purchasers address was mislaid or lost. This can happen after you've sent your first letter complaining, but may not happen until two or three letters later. Is it too much for these cretins to correspond back, or even print information in a mag like MRR if they're understandably in trouble, or having problems? We all know people can change addresses or move away or lose things or be in financial trouble. What we don't need to know is that they're a bunch of crooks using the guise of 'punk rock' to manipulate, exploit, and appropriate the funds of people like myself.

I collect records on a regular basis, but the operations of these impudent twats has made me think again. It's sad when you reflect on all the good bands and record companies on the scene. It's a pity we don't have a few more people like the Detonators, Posh Boy Records, Doug Moody, etc... Whatever about praying, I'll certainly be hoping that the good standards set by these people don't wane as a result of these other fucking goons.

I think that MRR should take a strong stand on this issue. How about giving me free space so as to print my address so people can contact me? I think this would be a great initiating stance. I am willing to pay how-

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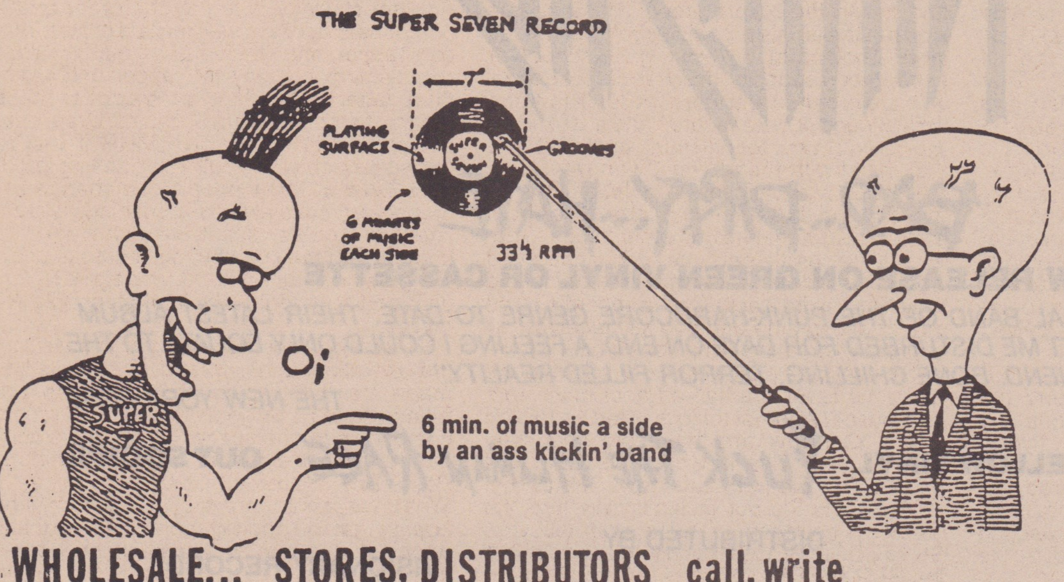

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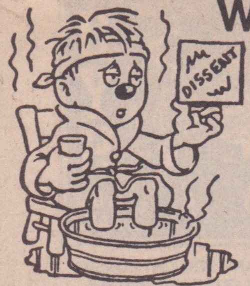

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In the meantime I'd like to know what the following have done with my money and why they haven't replied to the 2 or 3 letters each I've sent: King Vitamin (for "Breakfeast with the king" LP), Endless Struggle Fanzine ($1 sent), A Matter Of Image (for Christ On Parade's "Avarice" EP), Sperm Wails (for "The Golden Age Of The Carry On" EP).

Thanks to MRR if you print this here missive. I hope anyone who's seriously interested in combatting this plague can/will write to the below grouping at the below address. Let's make 1889 a year for scroungers to forget!

"Direct-Action Against Rip-off Thieves"
DART c/o Gerry Molyneaux/ 169 Upper Rathmines Rd/ Rathgar/ Dublin G/ Ireland

Hello there,

We have compiled a list of Independent Distribution Services, mostly in Britain, Ireland and Europe. The idea of this list is to encourage bands, record labels, zine writers, etc. to try and distribute their wares independently without having to go through the extortionate distributors. We realise that our list cannot take over totally from the established names (not just yet anyway), but at least we are making a start and hopefully as each list is printed, it will become more comprehensive and of greater benefit to folk needing stuff distributed. If you would like a copy of the list, please write to either of the addresses at the bottom of this letter, enclosing an sae or cost towards postage.

We are also interested in hearing from someone living in the U.S. (or anywhere else for that matter) who would be willing to compile a comprehensive list of indie distributors for their country, and we can work on the list together, split printing costs, etc. It will involve a lot of work writing to lots of people, sending out flyers, etc. but if you're interested in doing it, please write.

Thanks for printing this, and thanks for reading it too! Love, Julia.

Write to: Warzone (Independent Distribution, PO Box 148, Belfast BT1 2FD, UK.
Reaching Out, 12 Chestnut Avenue, Clacton on Sea, Essex, UK

Howdy Chums,

I've got this nagging thought gnawin' at me brain, and it needs venting. Shouldn't Maximum Rock N Roll be retitled Maximum Old Folks' Home? Case in point being that unholy Geritol troika of Yohannan, Board, and Liversnore. Jeezus, any one of these three is old enough to be my FATHER (Grandfather in some third world nations). Why they exercise such a stranglehold on a teenage phenomenon like punk rock is a question answered by six simple letters: NAMBLA. These guys need to be carbondated, fer chrissakes! Which is anti-ethical to the punk ethos of "Do not trust anyone over twenty-one." And worst of all, these Depend undergarment- clad oldsters have choked out all the FUN from the "scene." To be blunt, the point is to be Young, Loud and Snotty, not Old, Lame and Politically Correct. 'Cause that's what the teen years are for: to run wild until yer old enough to go to prison. To be old enough to be pissed at the world, but too young to know exactly why. The Deadbeats sang "Kill the hippies" not "Wear a flower in your hair," or as Billy Idol once crooned, "Your generation don't mean a thing to me." Because of you ancients, we have oxymorons like "Hippycore" and "Peace punks" (makes me wanna puke [a *real* punk rock thing to do]). No punk should even have been born when Woodstock occurred (but would get a kick outta Altamont). At least Darby had the common courtesy to snuff himself, rather than become a relic like you. So bow out as gracefully as possible, so's you could lose the title of "Hardcore's George Foreman." Well, I gotta scoot, gramps... Your Pal,
Jah Huff Gas

Errrrrr....Huff....Jah....,

Whatcha say there???? Cain't really reed too good no more...... keep fergeetin ma specs...gotta get these young whippersnappers that keep poppin up here in the office to do my readin fer me. Cain't here too good no more either though....speak up there Walter!!! What!?! Oh, he's sayin' Mykel and Lawrence are too old to be punkrockers?!! Har har har. Yep, maybe this guy has somethin there! Naw, those guys ar younger than a lot of you kids. Now when I wuz yer age, back at the tern of the century, we.... What?! Oh, wanderin off agin, am I? Tarnation, they don't call me Yo Mama fer nothin'? Tim

MRR,

I'd like to tell you of an incident that occurred January 7th, 1990 at a club called McGregor's where a band called Screeching Weasel played. To start off, I'd like to say that the promoter will not book "straightedge" bands because we're too violent. Whatever. This blatant discrimination; maybe he'll exclude blacks from his club too, who knows?

Here's what happened. Screeching Weasel took the stage. Their singer, Ben, was wearing a Fuck Straightedge T-shirt, which is fine with me because it's his right to wear whatever he wants, although he should realize also that a shirt like that may upset a few people. Well, as their band played, he continually degraded straightedge and made comments like, "Why don't all you straightedge boys (there were straightedge girls there too, we are not a boys club, you sexist fuck) come up here and show us how tough you are" etc. etc.. This is not even the start of what he had to say. After a while it was evident that he was directing almost all his statements at one person -- me. Why? Because I'm straightedge? Don't discriminate me, motherfucker, because 1) I have a life and 2) I've got some morals -- you have neither. I paid to see the show, not to be humiliated in front of a bunch of washed up, second generation wanna be punks. As Ben continued his ranting, I went into the washroom and made some toilet paper balls which I started throwing on stage. Obviously it was all right for him to degrade me and my lifestyle but he couldn't handle a few harmless tissue balls. Benny then decided to climb up onto the railing that surrounded the stage and dove out and attacked me. I ending up getting on top of him and instead of knocking out his teeth or banging his head into the floor, I said, "What's with the Fuck Straightedge shirt?" He didn't say anything. While this was happening, cronies of his were jumping on me and his friend Guy Atchinson grabbed my girlfriend. Not necessary. He attacked me yet I was the one being restrained and I wasn't even trying to fight! Ben continued to attack me. I didn't even have my hands on him, I was walking backwards away from him as he pushed me. I was saying, "I'm not going to fight you." I must have said it at least ten times. Finally I had to hit him in self-defense because he would not stop. I was more than justified. Obviously the drummer for Screeching Weasel (Brian Vermin) didn't like what was going on because he tried to come after me too. After I had been told to leave the club the little bastard punched my girlfriend in the face. Dumb mistake -- you will pay!

It should be more than obvious by now that Ben and Brian are only bold when there's more than two. They wouldn't walk out of the club after the show. They were escorted. We waited outside. As the band was finishing up their set, Ben was making comments like, "I'm sure there are about twenty-five straightedge kids outside who are ready to beat us up -- let them try!"

Wrong. We weren't going to fight. All we wanted was for your fucking coward drummer to take a walk with my girlfriend. That's all. I guess you're man enough to attack a girl, but you can't look her in the eye. After the show they backed their van right up to the club doors, loaded their equipment and left. Of course Ben had four guys around him escorting him to the van. And you know who the twenty-five straightedge guys waiting were -- myself, the drummer for my band, a friend and two of our girlfriends. Oooh, what a lynch mob. Suppose my band (Even Score) was on stage and suppose I jumped out into the crowd and attacked Ben Weasel. I'd be heralded as some sort of right-wing, fascist, militant straightedge youth. It's a plain and simple fact that in society or even in the world of punk rock, if you're straightedge you're discriminated against. People think that you're a freak. You people fucked up. Straightedge is now Hard Line in Chicago and there ain't no turning back. You fueled our hate and now we're going to hate. This is only the beginning.

Tony Victory/ PO Box 197/ Clarendon Hills, IL 60514

For Ben Weasel's point of view on this, see his column in this issue.

This letter is written out of disappointment towards Ray Cappo.

In MRR #79, Tim Yohannan interview Ray. In the interview Ray talked about materialistic life and his extreme disapproval of it and said that Jordan (from Revelation Records) and Tim are condemned to Hell on Earth for their beliefs. Then Ray has the nerve to sell his collectable records for sky-high prices to the very same kids that supported his band and lived by the words that he spoke. Now tell me who is being materialistic?

On October 6, 1989 I wrote to Ray at his Pennsylvania address to find out how he was doing and I have yet to receive a reply to this very date. At the same time a kid up the block from me also wrote to Ray about purchasing some records at high prices and Ray replied within a few weeks. Why did Ray write to him but not me? Was it because Ray knew that he could make some extra cash (which is something that devotees are not supposed to have)? Ray, if you read this please reply and explain because I have lost faith in you.

Robert M/ 7 Valley Point Dr/ Holmdel, NJ 07733

COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

MYKEL
BOARD
SAYS
you're wrong!

People have a great opinion of the advantages of experiences. But in that connection experience means always something disagreeable as opposed to the charm in innonence of illusions.
Joseph Conrad in THE SHADOW LINE

Due to the lengthiness of this adventure and the brevity of the typical reader's attention span, I'm going to split it in two. This month: Part one. It's an adventure that must be told. Like skippering a ship through a typhoon or killing a man in battle, it's an experience that changes you. So sit back, light up your pipe, a true tale is to be told:

MY JAPANESE HERNIA OPERATION

Roger Armstrong had agreed to videotape it: my admission, the interview, the shaving, the actual operation. I only needed the doctor's permission. What a piece of art that would've made! Unfortunately, the hospital changed my operation to Christmas day. Roger wanted to be home with the wife and kid. So the only record of that adventure is in your hands.

I'm in the hospital. Minutes ago, the nurse walked in, all smiles and hellos. In her hand, she held a flexible, translucent bottle with a long tube attached. A clear liquid swirled ominously in the bottle. It was an ass pumper if I ever saw one.

"Wakarimasuka?" (Do you understand?) she asked.

I nodded. Everyone else in the ward laughed.

She half closed the curtains around us, as if we were going to commit some sort of intimate act here among the sick people. I roll onto my side. Her hands pry me apart. Slowly the smooth tube works its way up the down chute. The liquid gurgles as she squeezes. The juice crawls up inside me, percolating though my intestines.

The evil drain cleaner eats at my insides, juicing everything in its path. I'm going to explode. She pulls out the tube.

"Toire! Toire!" I shout. (Toilet! Toilet!) I run. Into the bathroom. I dive. A light flash gleams from a metallic canister I had seen before. I slam the stall door open and let it slam behind be. I undo. I sit down. I let go. The liquid pours out of me, coming from places not even attached to my intestines, pouring brown into the toilet. I'm hollow, filled with liquid. My chest, my arms, my legs — all empty themselves beneath me. What a relief! Heaven on the toire! Dripping my last, I clean myself and go back to the ward. Six hours to the operation.

FLASHBACK: For my last meal in freedom, I ate some good native Japanese food. My pal, Buta Kitanai, introduced me to dried octopus tentacles. They're brown on one side, white on the other, with little round suckers alone the white side. A delightful last meal.

With the last piece of octopus in my mouth, I checked in. After paying my $200 "deposit," a nurse showed me to the six bed ward. I followed her, marveling at her high cheekbones and two just handful sized breasts. She looked about twenty. She showed me the bathroom, the washroom and the smoking lounge. Not a lounge, but rather just a large alcove by the maid's closet, it blended unnoticeably with the hallway. Cigarette smoke filled the entire space outside the wards, drifting like steam in a Turkish bath.

The nurses in the halls seemed cut from centerfolds. I wondered about the medial equivalent of the casting couch. Only one looked a bit plain. Maybe it was her horn-rimmed glasses. She wasn't homely, just more matronly than the others.

A fearful curiosity rippled through the other patients. Buta told me that the Japanese are terrified of catching AIDS from foreigners. They want to see, but fear getting too close. It's an unreasoning yet all pervasive fear — even among educated people.

Inside my six-person ward, the nurse says I should change into my pajamas — the ones I brought with me. No, the hospital doesn't provide them. I also should've brought siippers. Didn't I know? From somewhere, probably off a corpse, the nurse dug up a too large too thin robe. I had to forget about the slippers.

The TV works by inserting coins. 90 minutes for 100 Yen. Everybody pitches in to keep it constantly running. The news showed students being shot in Bucharest. God! I'd give my left ball to see that dictator with a bullet up his ass. He's one of the last really bad Commie tyrants. In a few days, I found out that the guy was shot — after calling in the army against the protesters. Do I owe God a testicle? Things are really picking up in East Europe. The leftists are going to have to switch sides.

Once I was installed in my new bed, another nurse came in to take my temperature and give me my admission interview. A Cameo clear complexion and a body like a teenage swimmer. Pretty strange, I thought.

In Japan, they don't stick it in your mouth — or up your ass. Instead, they take your temperature under your armpit. The nurse handed us each a thermometer. I opened my mouth to slide it under my tongue. Six jaws hung open. I saw the others — glass tips just protruding from pressed arms. I pretended like I was only kidding and shoved it under my pit.

On television is *Great Fights In Japanese Baseball*. It's a series of film clips of pitchers throwing at hitters. The hitters attacking the pitchers, then both benches clearing for the melee. Most of the hitters being hit are foreigners.

The admission interview: The nurse had a checklist of questions, all in Japanese. She labored through, one by one, trying to act them out. Imagine trying to explain, "How often to you evacuate your bowels?" to someone who doesn't speak the lingo. Some mime job.

During the interview, a woman sat on the foot of the bed across from me, just watching. I thought she was the wife of the old man/stroke victim lying in that bed. A head shorter than I, she must've been twice my age. (By the time you read this, I'll be 40!) Her face was so wrinkled it looked like she slept in it. There was a concerned, grandmotherly look about her. I found out she's the "ward nurse." She sleeps in our room. Her folding cot fits under one of the beds. On top of the cot, she spreads some cardboard boxes for firmness, then puts down a futon and goes to sleep. She snores, too. Every room has its own ward nurse.

The ward nurses probably share one full set of teeth among them. Every day they take one each and fasten it to their gums. Talk about a culture with a front side and a back side! The pretty nurses are in the halls and at the reception desks. The ward nurses are with us all day. One set for show. One set for day-to-day reality. I guess it's good for a hernia operation. Keeps the flow of blood out of the sensitive places.

After the interview, I felt a pain crawling up my back along my kidneys. Who would've thought to use concrete as a mattress stuffing? Leave it to the Japanese to come up with new and creative uses for old materials. My kidneys were already being roughed up.

I went to check out the bathroom. When I walked in I saw a huge metal canister leaning against the wall next to the urinals. Taller than I, it looked old and scratched, barely balancing against the tiled corner. I moved to a urinal farther away.

Then it hit me. The cold. Ice cold. Freezer cold. Superconductor cold. Every cell in my body cried out. I pissed snowflakes. Afraid to shake after I was done, I was sure my limpness had grown brittle and would crack and fall off in the frigidity. The bathroom doubled as a cryogenic chamber for life-extension experiments. The coldest bathroom in the history of public institutions.

That canister! It was Walt Disney! I found him here and hidden. Right where no one would suspect. I could explore no further in the frost. I left and went back to the ward.

My bed is the middle one on the left. On one side is a snorer — on the other, a sniffer. The Japanese don't believe in blowing their noses in public. It's on the level of popping off a loud fart in the U.S. Instead of blowing, you get a barrage of sniff back and swallow, sniff back and swallow. Pretty disgusting to someone raised on Kleenex. I think I'll try and take a nap and end this flashback.

A nurse walks in. The same one who stuck the tube up my butt. She's back with a razor and some foamy cream. She barely draws the curtains around us. I try not to think about how pretty she is. It could be embarrassing, even dangerous if the razor were in the wrong place.

She clenches her fists and makes a downward motion on each side of her hips. She's using sign language to tell me to pull down my underpants. I do. Quickly, she covers me just up to the root of the action.

Her face shows her surprise at my foreign hairiness. She sprays cool foam over my belly. Then she starts stroking a straight razor over me. It tickles. Gradually she clears the hair from a line even with my navel to a line even with blankets. Now she's getting to the good part. She switches razors.

Before she lowers the covers, she puts on a pair of disposable gloves. Does she think she can get AIDS from shaving my balls? Sometimes I think they put condoms on their eyeballs just to look at me. Just when she gets to where it counts, she puts on her gloves. I hope they don't make her clumsy. Nope. She lifts and strokes as gently as your mother. Not a nick. Shaved for battle.

After the shaving, the nurse walks out to have a smoke with her coworkers. She says something to them, glancing my way and flashing her pinkie. They laugh. Well, now they know I'm Jewish.

I haven't been pubeless since Norman Bates gave me the crabs in Lansing, Michi-

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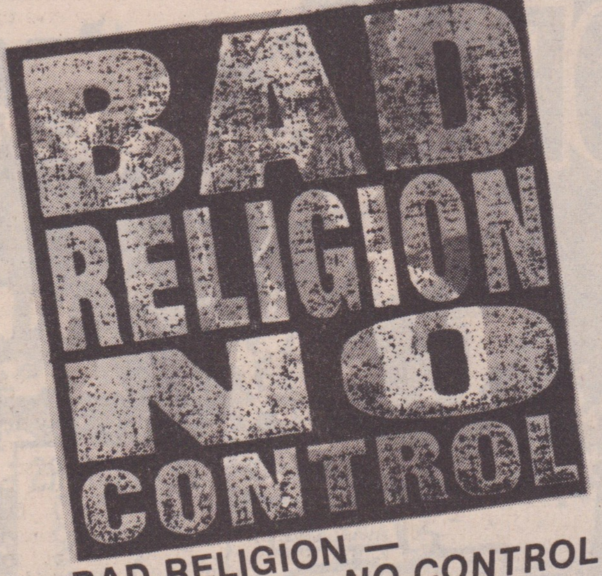

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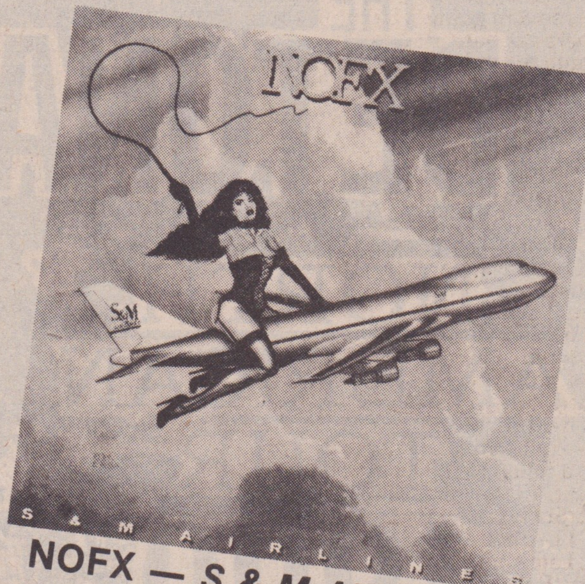

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gan, five years ago. It's strange to be smooth down there. The air blows where I haven't felt it in all those years. Only now, do I remember the itch of it growing back in.

In a hospital, you really get a chance to encounter life without privacy. Every fart, nosepick, "How many times did your bowels move today" is shared by five others plus a couple of nurses. For me, it's even worse.

Neither the nurses nor the doctors speak English. Everything has to be mimed, looked-up, translated, consulted, checked, approved. The tiniest act becomes magnified a hundredfold. Nothing can be private when everything is so complicated — so involving.

In a way, it's freeing to be able to do these "private" things in public. It's like having a special society where everyone agrees to disregard each other's cultural sensibility and act together like friendly animals.

Without privacy there are no individuals. In this ward, for example, food is shared around — a visitor's gift for one is a gift for all. The folks are smiley and sympathetic, always offering to help. They ask questions too. Lots of them. Without privacy, there's so much to explore.

As I write, they're taking the bandage off the sniffer's foot. No thought of closing the curtain. The guy almost cut his toes off with a hedge trimmer. The sewn stubs are not a pleasant sight. Sickness, in the West, is a personal thing, kind of like sex. You want concern to be shown by the doctors and nurses — to you, as if you were the only one in the hospital who is sick. Disease is selfish. Ever notice how sick people demand that you do the most outrageous things for them? It's as if the sickness bestows with it a certain kingliness. Here, it's different. The sickness is on display but gives you no rights. It's an oddity, but not personal. A public disease.

Once, in Denmark, I had sex in public. It was at a birthday party. There were about a dozen people there. I remember a fat blond girl and her younger brother with a sunken chest. Among the others was Annette, a pretty teenager with breasts sort of like backwards fishhooks.

As the booze got heavier and the party turned more raucous, I suggested to the birthday boy that we go into the bedroom where I could give him the present he deserved. Becoming quickly involved in the various entrance/exitways to each other's gastrointestinal systems, we didn't notice the door opening. We did notice when the room filled up.

The whole kit and caboodle moved into the bedroom: food, booze, party favors, noise makers. Everyone sat rather quietly, backs propped up against the wall, munching popcorn, watching us perform on the bed.

Those of you who know me personally. know I'm an inhibitionist. Any kind of public display nauseates me. But here, instead of drooping my turgidity, it pumped me up. Now it wasn't only whathisname I had to please, but the entire viewing audience. Ride 'em cowboy!

I don't know if the need for privacy is cultural or biological. Whichever, there seems to be a switch. It's not one you easily turn on and off, but it's there for the turning. The trick is to find the switch and learn how it works. In Denmark I turned it completely around. Probably only Yogis, Fakirs and other mystics can flip these switches like bedroom lights. The rest of us have to struggle with the on and struggle with the off. I've often had to face these on-off public vs. private switches.

I have stricture, a fancy word for being pee-shy. I like the scientific word better. It sounds like a disease. At one time, I couldn't piss if I thought there were anyone within hearing distance. In public toilets, I always took the stall. Even then, unless I was beer-blasted, the spigot wouldn't open if anyone else were in the room.

I trained myself. I had a secret word. Every time I pissed, I said the word. Over a couple of years, pissing and this word became associated in my mind. When I had to use a crowded bathroom, I could say the word and whiz out. This same private/public switch I had to flip for everything in my life in the hospital. It took seconds to do it for sex, years to do it for pissing. Now I had no time at all.

Back in the ward: Another nurse, pretty as a geisha, walks in with a hypodermic. She wipes my shoulder, just where the arm meets the collarbone. She presses in the short needle and squeezes the plunger. It feels like soy sauce rushing into my shoulder joint. I count to ten. She's still pressing. It burns. I count to twenty. I recite the Gettysburg address. Still, she's pressing that painful liquid into me. The entire book of Genesis — first in English, then Hebrew, then Greek; I was up to the Latin version of Noah by the time she finally pulls out and wipes me off.

Later that evening, the same nurse brings me a little piece of paper. She tore it from her own girlishly cute writing pad. Pink rabbits frolicked in the background. The logo "Cheery Chums" topped the page. OPERATION TOMORROW 3PM said the writing on the paper. TOTAL MEAL PROHIBITION.

On TV, there's a quiz show with one of the contestants an American who can't speak Japanese. The quizmaster and guests have a great time making fun of him.

It's time for my doctor's conference. The doctor cannot speak English, although he had to learn how to read and write it for medical school. Our "conference" consisted of him writing little notes to me and me writing the answers.

"You have a choice between a general anesthesia (gas) or a local anesthesia, where you stay awake during the operation," he wrote. "I recommend the general anesthesia, but it is very expensive."

I wrote back that I'd rather go with the novocain.

"Not novocain," wrote the doctor. "We take a large needle and put it into the base of your spine. Then we put the thick liquid into your spine..."

I grabbed the paper out of his hands.

"GAS ME! GAS ME!" I wrote as large as I could.

The doctor smiled. I signed a piece of paper I couldn't read. The interview was over.

I went to wash myself after sweating through the doctor's inquisition. The ward nurse followed, making sure I wasn't doing any stupid foreigner things. When she saw me heading for the washroom, she stopped me.

"Where is your towel and soap?" she asked. Of course, I was supposed to bring my own towels and soap. How silly of me.

One of my wardmates offered his extra.

I went to the washroom. From one wall hung a long aluminum trough with a series of faucets over it. On each faucet was a single handle. Cold water.

"Hotto watah? You want hotto watah?" said another patient, pointing.

Next to the sink, two kettles sat on two hot plates. Attached to each hotplate was a gas line. Attached to each gas line was a gas meter. That much Japanese I could read. *Gas 10 Yen for eight minutes.*

I put my coins in the slot. It took 16 minutes. Then I tried to to use the water. The large basin had a series of drains but no way to plug them all up. I could only pour the boiling water directly over my hands. Once poured, it would be lost down the drain. A small crowd gathered at the door to watch the foreigner try and wash himself.

"Bow-ru," said one of the observers.

"Bow-ru," he repeated.

"You mean bowl?" I asked.

He nodded in agreement.

"Yes," I said. "A bowl would be quite a help in this situation.

"You bow-ru," said the observer, pointing to me. "You bow-ru."

I see. I was supposed to bring my own plastic bowl to pour the the hot water from the metered kettle so I could wash myself. I should've known. I imagined going into the operating room.

The doctor, in his mask, attaches the gas to my face. "Where is the scalpel? Didn't you bring a scalpel?" he asks me just as I pass out.

Oh yeah, I meant to tell you about my hanko. In Japan, people don't sign things, they stamp them. They have their own little stamp, a hanko, with the Chinese symbol for their name on it. You can buy a cheap, ready-made plastic one for about $6. If you have an unusual name, or if you want something fancy, the prices go up — into the hundreds of dollars for hand-carved ivory.

I needed a hanko for my bank so I went to get a cheap plastic one. I looked for *ita*. That means "piece of wood." Unfortunately the store was out of cheap *itas*, so I had to settle for something close. I took *itai*.

Japanese has lots of homonyms. *Itai* is one of them. Besides a variation on wood, *itai* means "corpse," or "the remains." It also has another meaning. It means "It hurts!"

The operation recovery was a hallucinogenic nightmare. My delirium brought up my worst paranoiac fantasies about the Japanese. Everything became a plot to destroy me. All my images of the past flooded together into a giant threat.

The octopus claws at my face. It's tentacles wrapped around my head. It crawled out of my belly, resurrected through my mouth. It hugs its slimy body across my mouth and nose. I reach to pull off the rancid wetness. It hooks a tentacle around my wrist, holding me back.

I reach again. Again it pulls me away.

I'm hot. Burning hot. Boiling hot. Hotter than a Japanese public bath. Hotter than a gas hotplate. ITAI! ITAI! It's hell. I'm dead. I'm in hell. I can't breathe. Those bastards were right. All along I was making fun of the fire and brimstoners and now I was living in it. I'm sorry! I'll go to church! Become a Christian! If only I could breath. It's too late to be saved. I'm damned for eternity. Millennia with this octopus pressing itself into my mouth and nose.

Again I try to pull it away.

"Dame desu!" says the nurse. "You need oxygen." I try to kick at her. The mask muffles my scream as Satan grabs my insides, ripping them out of my body. From navel to groin, one huge gash. ITAI! Skin and muscle tearing open like the zipper on a too tightly packed suitcase. My abdominal muscles freeze, clamped against the pain. The surgical sutures bite into my skin. They tear. I pass out.

The next time I wake up, I'm more rational. I know I'm in the hospital. I'm recovering from the anesthesia. I wear an oxygen mask to clear my system of the ether. It's hot. Very hot. The octopus grabs at my face. I tear it off. Somewhere a buzzer rings. Lights come on. Nurses appear. Someone holds my hands down and forces the mask over my face. It's hot. I sleep again.

This time I awaken slowly. I don't feel the heat — only pain. ITAI! From my ribs to my knees: a solid brick-laid mass of pain. Not in spots. It doesn't follow a wound. It sits on my middle and drills. Groin, kidneys, legs, backbone, intestines, outestines, ITAI! ITAT! I feel the pain barely contained by my bandages. Sweat pours into the gauze. The wetness feeds the pain. ITAI! I close my eyes and trace the bandages. They begin at my ribs. Then they circle my body like a mummy wrap. I follow them down over my stomach, around my back, past my hips, down toward my legs. This was supposed to be a simple operation. A little cut, pop, put me back together. Why the bandages? Why so many in so many places?

Under the bandages there's nothing but pain. I can't distinguish one organ from the other. I can't feel my balls. I'm numb. There's nothing between my legs! Those goddamn feminists — even here they got me! They made me a girl! They wanted to teach me a lesson I'd never forget. Somehow they got to the doctor here and did it. why else all the bandages for such a minor operation? They beat me! Those fuckers beat me and now I'm helpless. Don't they know that transexuals can never have an orgasm? Never ever! Oh my god! Is this a fair revenge? Whatever I've done, I didn't deserve this! I can't live like this. God! Take me now!

end of part one

LAST MINUTE NOTES:

NOTE#!: Special thanks to Roger and Nobu who helped me move a giant TV, VCR and boxes of household of goods down Allison's seven flights of steps, through the streets and trains of Tokyo, up and down every stairway wlthin 50 miles and eventually to my apartment. Without them, it would've been a *double* hernia! I owe you one, guys.

NOTE#2: l've asked all my friends, but with one exception, they're cowards. Now I'm asking you. It gets lonely here in Japland with only comics to keep me company. That's where you come in. Send me REAL erotic mail. Pictures of yourselves doing all kinds of nasty stuff. Videos too (U.S. system only). In case you forgot, my address is #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, JAPAN. I dare ya!

NOTE#3: The publishers/composers association ASCAP is asking its members to lobby congress for a "royalty tax" on the new DAT machines. If you make music at home, the DAT will be a big boost. (Except that they've made DAT to DAT taping impossible on U.S. machines.) Write your congressman and say you're a musician and you DON'T WANT the DAT TAX.

NOTE#4: Sue P sent me this clipping from a paper in Minneapolis. *A company whose name translates to* Transport Service for Troubled People *in Osaka, Japan, specializes in after-dark moves for wives and before their husbands come home from late-night dinners.* Who said the Japanese aren't creative?

NOTE#5: Did I plagiarize THE PLAIN TRUTH? Those who read both MRR and TPT noticed that a few sentences from their article on Japan almost matched a few sentences from my last column. The real plain truth is that we both plagiarized *The Japanese,* a book by Peter Tasker. Let's see if *they* fess up.

NOTE#6: GG Allin was found mentally competent to stand trial in Michigan. Weird system, this. No one else in the courtroom has to be found "competent." Neither the jurors nor the judge have to undergo a psychiatric exam. If defendants are "not fit to stand trial," they stay in jail, often force-fed drugs until the good doctors say it's time. Right now, psychiatric institutions use a drug called HALDOL as a punishment/straight jacket. It renders the victim helpless to fight. It also causes pain, tongue swelling and probably brain damage. This is used on the "presumed innocent." You want a drug war? Just say no to FORCED drugs. [Thanks Sue P for providing this info. Thanks to GG and Mark S. for living it. -- Good luck!]

NOTE#7: A pal of mine is on a baseball team here called THE BASTARDS. They've got a black uniform. Chalk one up for Japanese baseball. There's also a pro-team here called YAKULT SWALLOWS. Now that I know what s/he does, I have to meet Yakult!

NOTE#8: Julien writes me that alcoholic drinks in America have health warnings. How could this have happened?? In Germany and Japan, they know that beer (and Sake in Japan) are HEALTHY!! Look at their economies! The U.S. Heart Association says that drinking is good for the heart! Now they have a health warning? Forget El Salvador! Forget the starving Ethiopians. THIS is serious! !

NOTE#9: Someone from St. Louis wrote me about the "National Flag Desecration Network." He didn't include his name or address. Smart move.

NOTES#10: Does anybody out there know when the Meat Puppets (the band) formed? In the hospital, I read a Sci Fi book with the name in it (in a different context). The book was written in 1984. Wasn't the band first? Please send the answer with an erotic photo of yourself. More hernia next month!

Gardening with Eugene

There I was watching a woman be raped and enjoying every minute of it. I felt a hard-on growing, and it disturbed me. I'm not the sort to be turned on by rape.

Oh, of course there are the "fake" rape scenes in porno movies or sleazy films such as Sam Peckinpah's Bring Me the Head of Alfredo Garcia, in which the viewer knows the woman is going to change her mind, is turned on by the violence. Ludicrous yes, rape no.

But this was supposedly a serious depiction of an actual incident, the bar-room gangbang that the film The Accused centers around. After more than an hour of the film the audience is shown the rape. There she was, Jodie Foster, stretched out on top of a pinball machine with a bunch of assholes holding her down. The first few shots of her breasts and the man kissing her and slurping around were undeniably erotic, although as the camera moved down to the guy's hairy pale ass pumping away the effect was lost on me.

I kept wondering why I was turned on. I explained it to myself that I just knew it wasn't a real rape, this was a typically unbelievable Hollywood movie. That was Jodie Foster up there acting, and like many people I find her pretty sexy.

The whole thing made me dislike the film, although a few scenes were pretty good. But if the center of the whole film, a supposedly brutal and disgusting rape, turns on even one person in the audience just a little bit, then the film has completely missed its mark.

A few weeks later I saw an Australian film entitled Shame. This was also about rape and rapists who, at least for a while, go unpunished. Although the central character—an extremely tough female lawyer out on a motorbike trek across the outback—was a little hard to believe sometimes, everything else about the film was completely realistic. There were no rape scenes actually shown, no slick happy ending, and no turn-ons. The feeling you are left with was much more what the makers of The Accused probably had in mind.

The differences between the two films were many, but one basic thing was that the makers of Shame chose not to show the rape, the makers of The Accused made it their climactic scene. It got me thinking about bow much of our culture consists of various re-enactments—on film, in print—of events we supposedly abhor, under the guise of exposing this type of behavior as vile. Yet the reality of it is that much of this stuff is actually meant to titillate the public.

Our newspapers are horribly guilty of this. Here's a few examples. Recently in Greensboro there was an atrocious crime, a man was accused of raping a two year old girl. When the guy went on trial the local pages were full of the details for nearly two weeks. During that time I felt as if the paper had turned into a kiddie porno rag. Its only a small group of those who are turned on by child sex who actually look at kiddie porno. The rest of them can't be bothered to find this stuff—I've never seen any for sale in this country, only in Japan and Holland—and get their jollies reading stuff like this in the daily papers. The editors know this and give stories like this big play. Now think about it a little and tell me what purpose reporting events like this serves.

If this kiddie rape and the resulting trial was kept completely out of the papers, what would be wrong with that? Don't tell me about the freedom of the press. The daily papers only report what they want to, anyway, its about as free as an evening with Zsa Zsa Gabor. Many people feel the publicity is a good additional punishment for the accused but when the person is not guilty—and in this case there was a mistrial because there was never any real proof this particular guy was guilty—then there's the additional injustice of an innocent person being embarrassed by smarmy news coverage. Meanwhile the newspaper gets away with using disgusting stories to sell copies, create excitement.

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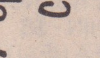

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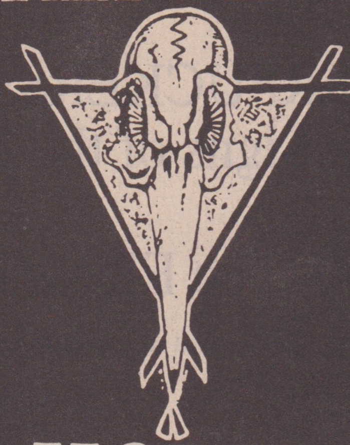

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The same goes for all the sleazy wife-beating, husband-murders, parent slaughters, child abuse, etc, etc, stories that fill the pages of the Greensboro papers. The endless details that fill these stories—and make each one more exciting than the one before—are there simply to excite the public. The lust for violence, hatred and brutality is overwhelming.

There's nothing wrong with fictional violence and erotica, as featured in so many movies, books and songs. In fact another aspect of the media and public getting off on something they pretend to dislike is the endlessly predictable articles about rock music or rap getting "out of hand", lyrics too filthy and so forth. It seems like anytime a newspaper is at a loss for a full-page feature we get one of these stupid diatribes, and they always work the same way. Supposedly "disgusting" pictures are reprinted, sometimes full color, so that nobody will pass the story by. Lyrics that are endlessly criticized in the text as being damaging, negative, horrifying, are re-printed in their entirety, of course, so that the "straights" will get a charge out of it. Anybody with the slightest knowledge of music knows that throughout its history there have always been sexy and violent lyrics. The devil bursting through the stage and carrying the hero off to hell makes me think of the opera Don Giovanni, not a heavy metal concert. Yet they never print information such as this because it would eliminate the reason for continuing these dumb articles.

Back in my days as a newspaperman I remember a particularly transparent ploy the movie critic used to use to attack one of his pet hates: violence in films. Every time a new violent film opened, he would rush to review it, even if it was a grade-Z piece of crap that was going to play only a week to a crowd of yahoos who would rather chew tar than read a film review. He always reviewed these films the same way. After a wind-up in which he expressed his anguish over violence in films, he would list every single violent incident that this film in question contained, sparing no detail.

In just the same way the dorky but honest critic Bob Briggs catalogues the violence because he likes it, this guy would list it all because he didn't like it. Then the resulting column would be "tough", a hard-hitting attack on violence which depending on the film would turn some stomachs just reading through it. Finally one day in an argument I accused the guy of being a parasite, sucking life into his tepid columns by using violence that be pretended not to like.

Guys like him and many people who read every sentence in a news story like the one about the raped toddler don't even know what they're doing. "Wasn't that rape scene cool?" somebody may have asked a friend about The Accused, neither one stopping to examine their feelings. I'm not trying to come on like I'm way out of everyone else's depths, but I do examine my feelings about things. I know that sex—whether it is casual or part of a deep love affair—is a mutual decision. That's what makes it happen. Rape in no way turns me on. So a scene of a rape in a film that does turn me on obviously has something wrong with it.

It is using what it attempts to criticize as an attention getting device. Jesse Helms gets lots of attention attacking certain art works...he knows all the papers are going to rush to print descriptions of crucifixes in jars of urine. Although they would never run a photo of something like this just by itself, to allow it to make whatever point it attempts to make, to provoke whatever feelings it can on its own.

Deciding what you are going to show or not show or say or not say in an artistic work is an artistic decision, obviously, and the results of these decisions are up to discussion, the sort of light-hearted argument that goes on between film buffs and music fans of all persuasions.

The way our media covers the brutality around us and turns it into some kind of a flu in our midst with a variety of unpleasant symptoms—copycat criminals; 'fad' crimes such as hijackings, mass murders, hostage incidents; desensitization of the public leading to more and extreme acts by people trying to get attention—is obviously a more serious issue. While the alternative media battles censorship and the built-in obstacles of a free-market system based on catering to bozos, the mass media goes on murdering us and then covering the murder in great detail. If you believe this, you believe in a society gone wacko. And friends, that's what it looks like to me.

Despite the obvious shortcomings of communism in Eastern Europe, the relative ease and, in most cases, the lack of major bloodshed in their recent revolutions demonstrate that communism did succeed in some unusual ways.

Poland, Hungary, Czechoslovakia, East Germany, and Rumania were able to rise up as one society to overthrow the power elites because, ironically, they were indeed workers' states. Other than the power-abusers in the bureaucracies, communism had been able to create socities where most everybody else was equal—farmers, industrial workers, students, soldiers, intellectuals. And when society got the urge to revolt, it did so en masse. In some cases this was done by all nationalities within a given country—like in Czechoslovakia, where both the Czechs and Slovaks rose together.

Now that they have won this stage of their revolution, it will be interesting to see how they reconstitute themselves. In their desire for consumer goods and "democratic freedoms", will they throw the baby out with the bathwater and go whole hog for Western "liberalism"? While attractive materially and intellectually on paper, the end result of free market capitalism is power in the hands of a few (the very rich); subtle but powerful forms of social control that are far more effective than the crude and easily recognizable techniques used in the Eastern Bloc; and a fractionalized society that pits one part of one class against another, the employed against the unemployed, neighbor against neighbor, young against old, men against women, race against race. One cannot conceive of Western countries being unified enough to rise up to throw off its oppression because we are so segmented and so brainwashed.

Hopefully, Eastern Europeans will see this and not squander their gains for pie-in-the-sky, because if they opt for Western economies, they may never again have the opportunity to set things straight.

Another facet of communism which they may or may not take for granted is that besides being the great equalizer and egalitarian ideal, that form of government provides free education and health care. In the West, the poor starve in some countries. We have a double standard here in education, health care, and social justice—one for the rich and one for the rest of us. Capitalism evolves quickly, and power accumulates rapidly in the hands of the rich—especially when it reaches the stage of monopoly capitalism that we now have in the U.S., and which Western Europe may find after the 1992 EEC developments. Do those in Eastern Europe understand that, for instance, to run for office in the U.S., one has to be rich or be bought off by the rich? It takes at least $200,000 just to run for city council here in San Francisco. It takes millions to run for state office, and many more millions for federal office. One has to be independently wealthy (as many rich and conservative Republicans are) or be willing to cut deals with power groups like the insurance industry, banking industry, military-industrial corporations, etc (as slightly poorer Democrats do) to get donations. And once you accept that money to finance your campaign and media blitz, you owe big time—and the bill comes later when you're supposed to vote a certain way (ask Alan Cranston). In reality, the middle class, working class, and under-employed have no real or direct representation in our form of government.

Communism also supplied a glue to enable people of various ethnicities to overcome their narrower interests for a greater vision. But with that glue gone, all the old hatreds will re-emerge unless peoples there have learned from it. We can see the old Balkanization of pre World War I re-appearing in Bulgaria, Yugoslavia, Czechoslovakia, Hungary—as well as the fear of German reunification and its possible impact on racial territorial demands and ethnic nationalism. Will borders get redrawn under threat of war, will race turn against race. In the U.S.S.R. one can see Azerbaijanis fighting Armenians, Estonians fighting Russians, etc. Will these ancient rivalries be decided by bloodshed? And all over Eastern Europe there is the rising attitude of right wing ultranationalism and its accompanying anti-Semitism, all of which flourished uncontained prior to WWII and during Germany's power drive. It could get very ugly.

While communism failed in many basic ways (namely in the lack of economic incentive and individual human rights), it did hold up ideals which were loftier than the social morass which existed previously, and which may prevail again. It did create a fairly classless society (other than the power-corrupted bureaucrats), did elevate women in the workforce, did provide basic social services for free or cheaply, did preserve an old family and neighborhood solidarity which no longer exists in the West. Here, family is pitted against isolated family, no one trusts anyone else, the fabric of society if shredded by rampant crime because small-time criminals are just imitating the larger scale free market and legal crimes of the rich.

In their newfound glee and opportunity to solidify after their revolts, it's probably asking too much to expect that East Europeans see beyond their meager economic status and desire for political freedoms to try to reconstitute themselves by taking into account what good they did have and what pitfalls the West has to offer. They have the chance to borrow from both and advance their revolution, to truly democratize their workers' states, or they can get blinded by the neon and glitter of bourgeois individualism and sell it all away for dreams of washer/dryers and ballot boxes for the rich and famous.

DON'T BE AN ASSHAUL!
Lily Braindrop

Torrid Punker Confession: Part One

I'll be the first to admit, I have a shady past. It's true, I haven't always been the pristine vision of self-determined femininity that I am today. There is a shamefully frilly skeleton that's been a'rattlin' in my closet for the past several years. The embarassment and silent shame it has caused me plagues me still, like a curse. It's gotten to the point where I can't bear the burden any longer. I must say it, I must confess: Yes, I WAS A JELLO BIAFRA GROUPIE!!!

It started innocently enough. There was I, a soul-hungry adolescent, stuck within the confines of suburban New Jersey. I yearned for escape, excitement, any disrtaction from my life in housing development Hell. As if by fate, my desperate need for diversion led me to discover the joyful noise of early '80s hardcore. At last I had found something that appealed to me in every way: it was angry, biting, rebellious, witty, and loud. Not only was it everything I'd ever longed for, it was everything I longed to be. I took solace in its straight forward manner, playing my records way into the wee hours. And one record found its way onto my turntable over and over; the Dead Kennedy's "Fresh Fruit" LP. Never bofore had a recored affected me this way. I would be moved to active anger by "Holiday in Cambodia," then I would howl with laughter at the mere intro to "Viva Las Vegas." No doubt about it, this record had touched some nerves.

When "Plastic Surgery Disatsters" came out, I rushed to the store and snapped it up pronto. Soon after, I happened across a local music paper featuring an interview with Biafra, complete with pictures. I gawped at the pictures with great curiosity and then raced through the interview. It was love at first anecdote. If Biafra's song lyrics were sharp, then his conversational wit was akin to sliding down a razor blade banister. He was alert, twisted, concerned, shrewd, and strangely handsome on top of it all. Yowza. You could keep your Michael J. Foxes and Simon Le Bon's, this was the teen-dream for me!

Naturally, when the DK's came to the East Coast, I jumped at the opportunity to see my politically correct heartthrob in the flesh. Me and my friends Laurie and Lisa, who, incidentally, were much more jaded than I, planned a trek into New York to catch the DK's at the World Theater on East Third Street.

The night of the show I went to great pains to look my best. I wore my cute little studded boots, my cute-but-fashionably-battered flowered skirt, a black top, black lipstick, and the requisite black beret perched atop my cutely-peroxided blonde hair. Let's face it, I looked CUTE. okay?. Of course, as anyone who's been to a crowded punk show knows, the minute you enter the sweaty, slimy theater cuteness slides off your face like so much pizza grease, but I wasn't deterred. I perspired patiently through the opening bands: I sweated through Reagan Youth, I sweated through DOA... and then finally, the DEAD KENNEDY'S!! There was my idol, Biafra, a vision in a polyester leisure suit. I watched enraptured as he lurched, growled, and grimaced. As the show heated up, he stripped down to a Morris the Cat t-shirt, and then even that went too, revealing his upper torso, with his body hair shaved in stripes. Uh huh!

Their set was largely comprised of songs from their not-then-released "Frankenchrist" album, and as an intro to "Stars and Stripes of Corruption," Biafra launched into one of his sublime serendipitous raps. The exact content eacapes me, but it alluded to dissention among the punks, or some such inspiration. Wow, even in person he said things that were totally on the mark! I was in awe. I just had to meet this guy.

The show ended. As people filtered out of the theater, I made a beeline for the side of the stage where Biafra sat towelling off his hair. I stood next to him. "Uh, can I talk to you for a second?" He glanced up at me from under the towel. "Briefly" he said, in that Biafra-esque tone. "Well, I...uh, just wanted to say I really appreciated what you said about how the back stabbing among the punks is bullshit..." He was looking at me now, my face was burning... "because I get pegged as a poser all the time just because of the way I look and..." I was choking, "I just wanted to say thanks." I grabbed his hand and nervously gave him a quick peck on the cheek. My head reeling, I turned to walk away before I threw up from sheer nervousness, but he yanked me by the arm." Gimme a REAL kiss" Biafra hissed, as he ground his lips on mine and shoved his tongue into my mouth. Whoah, Mary, you could've knocked me over with a feather at that very moment! I stammered something unintelligible and backed away to find my ride home. I located Lisa and said (by this time I had regained my speech) "You'll never believe this, Biafra just KISSED me." "Cool." she said, and walked away. Oh well, so much for that moment of moments!

For better or for worse, my devotion to Biafra was now sealed with a kiss. From that moment on, all my idle hours were spent musing over this male marvel, and writing letters to him, none of which, fortunately, were ever sent. (I did, however, accidentally leave some in my locker at school. My friend Jeanette found a few and is probably waiting for a choice occassion at which to read them and embarrass the hell out of me.) I would ramble on about him to various and sundry friends and family, much to their dismay. In fact, the day I got tested for an ulcer, I sat in the hospital wating room reading another DK's interview to my mom. She interrupted me and said, "If you think Jello Biafra is so great, why don't you change your name to Cheez-wiz Ethiopia?" My mom, always the card. Fortunatley I wasn't so obsessed as to give that suggestion any serious thought, which is, by any account, a blessing.

True to form as a Jello groupie, I bought the DK's book published by Last Gasp and sulked jealously over his wedding pictures. Don't ask me what I was thinking, but there were some serious proprietal feelings at work. But not to worry, by this time a year had passed since the World show, and the DK's would be coming through town again soon. My time with Biafra would come soon enough.

When the DK's played the Showplace in Dover, New Jersy, I was ready. I had a carefully penned note to Biafra clutched tightly in my artificially-fingernailed hand. In this note I waxed poetic about how the Dead Kennedy's, more specifically, he, had inspired me, and how the kiss he gave me changed my life. Abhorrent as I was to bona-fide smarm, I tried to be discreet, yet alluring, in my gushing. But my infatuation still managed to steamroll my marginal sense of decorum, for in the name of discretion, I included my phone number and address in the note. Subtle as a Mack Truck, I.

Entering the Showplace for the gig, I was once again jittery but determined. The place was fairly bulging with people, and the tiny dressing room was jammed to maximum capacity as I shoved my way to where Biafra stood talking to Stephan of the False Prophets, the opening band. I began to reconsider my decision to lure this man into my life. Really, who did I think I was, anyhow? Surely, he had better things to do than to cultivate a relationship with some anti-starstuck girl, let alone one that lived on the other side of the country. But, I thought to myself, there's always hope. It was now or never. "Excuse me," I said, wedging my way in between Biafra and Stephan, "this is for you, Biafra." I pressed the note into his palm and he began to read.

—That was part one of "Torrid Punker Confessions." This is in fact my first "Lawrence Livermore length" column, so for comfort's sake, I've broken it up into bite-size chunks. Stay tuned til next month for the second, and final portion of this chilling tale. End note: Happy Valentine's Day, kinky campers. In the name of romantic sacrilige the premier issue of "TASTE OF LATEX" should be gracing your eyeballs on this February 14th. For all you legal-age folks, you can order your copy now. The mag costs $3, postage included. It is mailed in the notorious plain brown envelope, of course, so come and get it (the mag, that is.). Of course, I'm busily plotting and scheming for the second issue, so send in those contributions now. The T.O.L. address is P.O. Box 460122/ San Francisco, CA 94146-0122. TASTE OF LATEX, the sexzine blessed by Eros. (Cupid and Eros are the same God, Myth Thing...)

LOOKOUT!
IT'S LAWRENCE LIVERMORE

Today was my dad's 77th birthday so I went over to have dinner with him and mom and little bro in Berkeley (M&D are hanging out in Oakland this winter cuz it's the only warm place they could think of that was as harsh as Detroit) (I suggested that they tool on down to Compton and chill with the NWA crew but they said SoCal was too smoggy).

I was down there myself (SoCal, not Compton) last week, but that's another story that I might or might not get to this ish. But first I have to cap on my dad for a while and

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Dear Customers & MRR-Readers,

it's quite a while ago since you've heard from Double A the last time, so here is an update on what happend in the last few month. 1st, I moved to Hannover in Spring 89, was on tour with the DETONATORS & PROBLEM CHILDREN for 5 weeks and then had problems to find a flat. Also, summer sales were low, I had no money to advertise and even not enough to send out all orders at once.

Then, end of August, everything came to a standstill and I decided to quit the job!!! I had no less than 4 month to think about all my mistakes, beeing unreliable to customers and also the bands. Running Double A mean the real freedom to me and I never did it to be unreliable! I hope, with this re-start in January 1990, it will be a change for the better. People who think I owe them anything, please get back in touch, also all bands interested in OVERSEAS CONNECTION VOL.II!

Well, the opposite, people who owe me a lot of money: the worst folk is Werner of HAGELAND Records in Belgium, who owe me no less than 700 DM (= $ 400). He always suppose to trade records and never send them! Not to talk about a guy named CHRIS WARD, OPEN MIND DISTRIBUTION from England, who owe me (thank god that I never sent him the quantities he wanted to get!) "only" 380 DM ($ 225). He seems to be out of business now, but where did all the money or records went to? The usual problems, I know, running a record label means getting ripped off, kept in the dark about sale figures and you never know when you get paid.

BE POSITIVE !!! That means: be reliable, take care, think before you take part in the business (called Hardcore, alternative music or whatsoever! yours,

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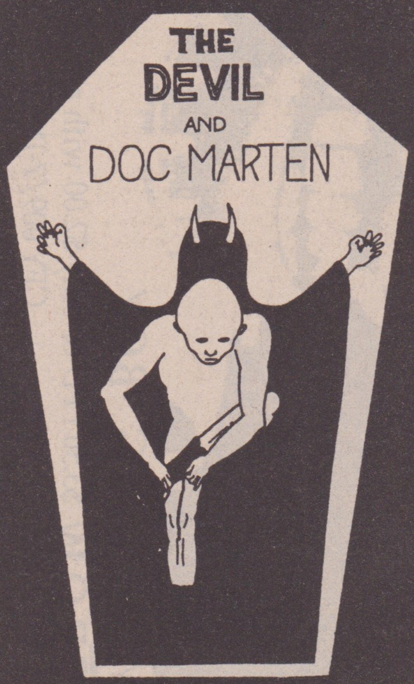
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then we'll see what else there's time for.

Not to disrespect the old guy; he's in better shape and mentally more together than whole lots of people my age. He's a gentle man, too, and while he's got a sarcastic streak as wide as the San Bernardino Freeway, I've never seen him be deliberately mean to anyone.

Like a lot of nice guys, though, he can be really nasty without realizing what he's doing. Last week when he and mom got into Oakland, I went over to see them and ended up talking to him till about two in the morning.

How's the record label doing, he wanted to know. And the magazine?

I was surprised, but glad, that he was taking an interest in the two things that have been most important to me for the last few years. I started telling him and was soon amazed to find out how much he knew about the punk rock music biz. Here's a guy who's never listened to a punk record, never been to a punk show, and probably never talked to a punk rocker besides me, and he's telling me how the new records coming out this spring will flop, how all the young people in the bands I'm working with will get sick of music and become accountants and engineers, and how all these underground / alternative types who claim they're into punk as a way of life are really just trying to cash in on gullible idealists like myself.

And anyway, he concluded, you're an old man yourself, why don't you hang around with people your own age?

You might be able to see why I don't go out of my way to have long conversations with my dad. Some of you younger readers might be surprised to hear that parents don't change all that much as the decades roll by, that being a first class pissant isn't just a phase they go through while you're a teenager.

But I got used to the idea a long time ago that my parents were never going to be impressed with most of what I do. My mom would be happier if I were to put on a suit and tie and go to work swindling old ladies out of their life savings at the local bank or insurance company. Not because she believes in swindling old ladies — she's one herself, after all — but because it looks more normal to the neighbors.

When I wrote about visiting my parents in Detroit a few months ago, I don't think I mentioned one of the more fun aspects of the trip: the way they tried to keep me hidden from all their friends and neighbors. I was sort of used to it; most of the relatives think I've been dead for years. And I just remembered how back when I had first grew my hair long they told me to only come visit them at night.

But who doesn't have weird parents, right? The thing that occurred to me while I was politely sitting there listening to my dad run down and tear apart most of what I do with my life was how much we learn from our parents, and how much their strengths and weaknesses, whether we like it or not, become a part of us.

It wasn't a pretty picture. Here was my dad, basically a good guy, but scared to step too far out of line from a society that he knows damn well is run by and for thieves, liars, and murderers. As a result, he's become bitter and cynical, and without meaning to, passed a good bit of those unpleasant traits on to the next generation, in the form of me.

Yeah, I'm a lot less bitter and cynical than he is, and if I ever have kids, I hope they'll be a lot less than I am. But spending the first 18 or 20 years of your life with people gives them a powerful influence over everything you say, do, or think, one that will never be completely broken.

Which means, by the way, that those of you who, god forbid, take my writing seriously (yes, judging from my mail, there are some of you out there) are in reality being influenced by, guess who, my parents!!! So if you all outgrow this silly punk rock shit, get normal haircuts, and start working at respectable jobs, you'll know that somewhere the hearts of Mr. and Mrs. Livermore will be glad.

Speaking of mail, I've been getting a lot lately, like for the last two or three years, and I've even answered some of it. But I've still got a few boxes stacked up in various places, and I'd like to take this opportunity to explain to those of you who haven't yet gotten an answer why that might be.

First of all, I get about ten to twenty letters a day. Subtracting Sundays and holidays, that still adds up to well over 3000 a year. Many of them are simply mail orders for my record label or magazine, so those are pretty easy to deal with, but then there are all those people who in addition to their order want to ask a few questions about their favorite band or what's going on at Gilman Street these days or if it's true that Tim Y hijacked Martin Sprouse's stash of alfalfa sprouts and is keeping him chained up in the MRR basement until he promises to eat a whole plate of greasy ribs.

So letters like that, ones that require me to actually engage my brain, usually go to the bottom of the mail order pile, but still get answered pretty quick, with the exception of those who ask me for a two or three page essay on "The Scene: Where It Has Been And Where It Is Going" with full footnotes and annotated bibliography.

I keep a box by the fireplace for the letters asking for free records, as well as all the advertisements promising to show me how I can "Cash In On The Burgeoning Alternative Entertainment Industry."

Then there are the personal letters, as personal as letters can be considering that they're from people who've never met me. They used to be more along the lines of, "Hey, I think your column's cool" or "Send me a letter so I can impress people that I'm friends with a real MRR personality (is that an oxymoron?)"

But since I started writing about my own problems a couple issues back, I've been getting all these letters from people who seem to think I can help them solve their problems. It's like, oh dude, now that I know how fucked up you are, why don't you give me some advice on how I can be just like you... Or maybe they think my fucked-upedness has a certain kind of style to it and they're figuring, well it's probably hopeless to think I'll ever get un-fucked up so I might as well be fucked up like Lawrence and maybe I too can cop a gig churning out verbiage for a prestigious international punk rock journal.

It's hard to ignore letters asking for help, though, especially when I consider that these people must be pretty desperate if I'm the best source of advice / inspiration they can come up with. So I try my best to answer those letters right away, and the strange thing is that I almost never hear from any of these people again, which could be a real good or a real bad sign. But look, if I care enough about you and your problems to answer your letters, I'd sort of like to know what happened to you. So if you didn't kill yourself in despair upon receiving my reply, maybe you could at least drop me a postcard to the effect of, "You're right, Livermore; life is a hopeless and ever-deteriorating experience and I'm going to devote the rest of my earthly existence to compiling a repertoire of sarcastic remarks and poignant anecdotes aimed at dulling the fundamental pain of existence." Or something like that.

Speaking of the pain of existence, let me talk a little about life in the United States of America in the waning years of the 20th century. Please don't think this has anything to do with shaving my head last summer, but I do love this country. Maybe not with all the flag-waving gusto of a Mykel Board (who in grand American style is over in Japan collaborating with the new owners of USA, Inc.), but I could never be so furious with the petty tyrants, crooks and scumbags running the show these days if I didn't care so passionately about this land they're defiling.

America has never come that close to practicing what it preaches about freedom and human rights, but just like Martin Luther King, I have a dream. It's a dream that comes from taking seriously what it says in the Declaration of Independence, a dream that says if we as a people managed to grow from a society of patriarchal, genocidal, slave-holding barbarians into one of the freer and more egalitarian countries on earth, we can continue to grow. Yes, we've got an incredibly long way to go, but look at it this way: goals and / or ideals are like the stars; we will probably never reach them, but if we set our course by them and stay true to it, we're pretty sure to get where we need to go.

That's why it makes me sick to my soul when I hear a neofascist dictator like George Bush mouthing the buzzwords of freedom and democracy that millions of Americans throughout our history have been willing to fight and die for. Yeah, you heard me right, I said fascist. Jeff Bale, our resident (not any longer, actually; he's in Italy) political scientist, likes to correct people and say that our current form of government doesn't fit the classical definition of fascism, but let me quote this dictionary entry (New College American Heritage Dictionary, 1976 ed.) sent in by a reader: *fascism* - n. 1. A philosophy or system of government that advocates or exercises a dictatorship of the extreme right, particularly through the merging of state and business leadership, together with a policy of belligerent nationalism.

Sound familiar? Some of you might argue that this couldn't be a dictatorship because we have elections in this country. Sure we do. We have elections just like they used to have in the Soviet Union. The party picks a candidate and you get to vote yes. The only difference is that here in the land of show business and public relations, the party is smart enough to pretend that it's two parties. So the Democrats, allegedly the party that looks out for the poor and the minorities and the working people puts up a palooka like Dukakis, and Bush, who could easily make a living as the boogeyman who scares little children into eating their vegetables and saying their prayers before bedtime (Jello Biafra points out the uncanny resemblance between President George and Nightmare On Elm Street's Freddy Krueger) wins in a "landslide." My grandmother would have made a better candidate than Dukakis, and she's been dead for twenty years.

Get the point? The Democrats give us geeks like Dukakis and Mondale and Carter because Reagan and Bush are supposed to win, because we haven't had anything resembling a free election in this country in the time most of you have been alive. You know who really won the 1988 election in a landslide? Nobody. Yeah, that's right, Mr. Nobody got more votes than Bush and Dukakis combined. That's not because, as the mass media try to tell you, Americans are too lazy, selfish, and apathetic to participate in our democratic form of government, but because we no longer have a democratic form of government.

We're starting to seriously resemble, not only politically, but economically and socially, the third world dictatorships that American troops and dollars have propped up over the past century. I remember the first time I visited Mexico some twenty years ago. I was in shock to see people living in cardboard boxes, children and old people begging in the streets, vast numbers of human beings who had less in the way of food and shelter than the average suburban dog back in the USA. And all this within a hundred yards or so of the luxurious homes and fancy cars of the privileged gringos living on the "right" side of the imaginary line called a border.

The contrast between rich and poor, opportunity and desperation, was almost too much to bear. I have never been able to go to Mexico without at least once or twice breaking down and crying at the sight of what human beings are able to inflict upon their fellow creatures. But now I don't have to go to Mexico anymore to have my eyes and my heart stabbed with savage reminders of how inhuman we can really be; I can walk around any major American city and see the same brutal reality.

The world is changing with incredible speed, and the United States is rapidly being left behind, degenerating into a backwater slum run by a super-rich elite preying on a mass of uneducated and unskilled peasants who consider themselves lucky enough to just survive. The Soviet Union and Eastern Europe are moving forward in the areas of democracy and human rights, and if the current trend continues, they'll gradually merge with Western Europe to form a society of over half a billion people that will hopefully combine the best elements of capitalism, communism, and socialism.

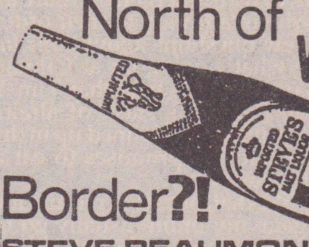
How is the United States dealing with this? By trying to be better friends with China, the largest fascist state on earth, the one that massacred thousands of its young people for the crime of demanding free speech. Here we've got Commie Gorbachev leading the way toward freedom, practically encouraging people in places like East Germany, Hungary, Romania, etc. to overthrow their governments, while George Bush cozies up to the Butchers of Beijing.

It gives me the creeps, because it's never been so obvious that we need a revolution in this country just like the one they're having in Eastern Europe, and when I see our government all palsy-walsy with the mass murderers in China, it tells me that Bush & Co. wouldn't hesitate to use the same tactics, i.e. open fire on a crowd of unarmed demonstrators.

Not that we're likely to see mobs of people descending on Washington D.C. to overthrow the government anytime soon. Americans as a people are growing numb; they feel powerless and helpless. Drugged by TV, our brains insulted and abused by one of the worst educational systems of any industrialized country, caught up by a rat-in-a-maze consumerist frenzy that makes the accumulation of products and/or power the only means of self-validation, we as a people are in trouble bigtime.

Those of you still able to read and think and express yourself are in a tiny minority, and if you don't do everything you can to keep the flame of knowledge and wisdom and truth burning through this dark night of the American soul, we may never see it rekindled in our lifetimes, or even in those of our children or their children. Every one of you who draws pictures, writes down stories, creates songs, or simply shares the wealth of your own experience and understanding helps to keep our hopes and dreams alive. And frankly, right now hopes and dreams are about the only thing we've got going for us. The happy ending to the story, though, is that because of the intrinsically magical nature of existence, hopes and dreams, if we stay true to them, are all we'll ever need.

North of Whose Border?!



STEVE BEAUMONT

The world has gone completely insane. I have an article in front of me about a Vancouver artist who has apparently decided that using a concrete block to flatten a rat between two canvases in front of the Vancouver Public Library constitutes art. How he came to this rather odd conclusion is anybody's guess, but I'm sure he had his reasons just as he had his reasons for staging a performance in which he planned to eat a fillet of human testicle. (He was stopped by police before he had the chance to dine. Don't you just hate it when a meal gets interrupted?)

However, Rick Gibson the artist and Sniffy the rat are not the insane ones in this story, the true nuts are the folks who came out en masse to save Sniffy. The first entrant in the insane brigade is a group called Lifeforce International and their spokesman Peter Hamilton. These great humanitarians, or should I say rodentarians, first stole Mr. Gibson's concrete block so that he had to cancel his spectacle and then rushed to the pet shop where Gibson had sold Sniffy in order to purchase the poor fella. Said Hamilton, "(Sniffy) will be housed in a two-story (rat) house where he'll live out his life in a natural manner." One might be tempted to inquire as to what is so terribly natural about a man-made rat house, but I suppose that is just semantics.

The next contestant in the loony sweeps is the crowd of some three hundred people who had amassed to either stop or witness the event. This included one woman who rushed after the artist yelling "Where did the bastard go!" and a man named Ronald Perkins who tried to assault the artist, claiming "The idea of killing a small mouse. You're a monster." It seems old Ronald has never owned a snake or, if he has, he taught it to be vegetarian.

If this whole saga strikes you as being more than somewhat bizarre, welcome to the club. The phrase "misplaced priorities" springs to mind as an accurate assessment of the whole scene. The fact that the imminent demise of a rat can cause such a stir in a city where homelessness is, or should be, a major concern strikes me as ludicrous to the nth degree. However, the absurdity doesn't stop there. Sniffy's plight raised the ire of people all across North America and the Vancouver Humane Society was flooded with letters pleading for them to do something to save poor Sniffy. (The Society's hands were tied because Sniffy would not suffer during his execution.)

Now, if we were living in a perfect world where people lived in peace and harmony with each other and there was no crime, hunger, or desolation, then I could understand the fight to save Sniffy. But we don't live in such a world and thus I simply do not comprehend this obsession with saving a rat. The energy those hundreds of people put into the Sniffy campaign would, I feel, have been much more productive if it had been, say, channelled towards a letter-writing campaign aimed at stopping the U.S. government's support of the regime ruling El Salvador.

So we get to the point of this column; priorities. As I pointed out above, this is not a perfect world we live in, in fact, far from it. So in order to make it a better place, each and every one of us owes it to ourselves to try and improve it. This, however, brings to mind one recurring question; how? this is where priorities come in.

In the greater scheme of things, I simply do not see how one rat in a world filled with rats can possibly merit being prioritized. For that matter, I don't see how one human can deserve such attention either. It is my considered opinion that the only living thing which is totally and completely deserving of all our effort to save it is this earth on which we live. I base this attitude on the unarguable fact that the earth is the centre of all life and, therefore, if one wishes to save any form of life one must first begin with the core. After all, you don't maintain a car by ignoring the engine so why would you think that you could save a species by ignoring its habitat?

I'd like to close this rambling discourse by asking each and every person who has made it this far to stop reading and take a moment to sit back and review your own personal priorities.

If what you have read here makes sense to you, then ask yourself how your personal priorities fit into the greater scheme of things and, if you don't like the answer, make a conscious effort to rethink things. To help you along, next week I'll print some organizations which I feel do a good job of protecting the most valuable resource we have on this earth; the earth.

ENDNOTE: The radio thing which I mentioned a few issues ago hasn't worked out so I apologize to those of you who sent music to the station with the understanding that it would get to me. Be assured that it is getting airplay and is not sitting in my private collection, I wouldn't do that to you. If anyone still wants guaranteed airplay on CKLN (a good station even without me), you can still send it to the address I listed earlier but mark it "Attention: Paul Primeau".

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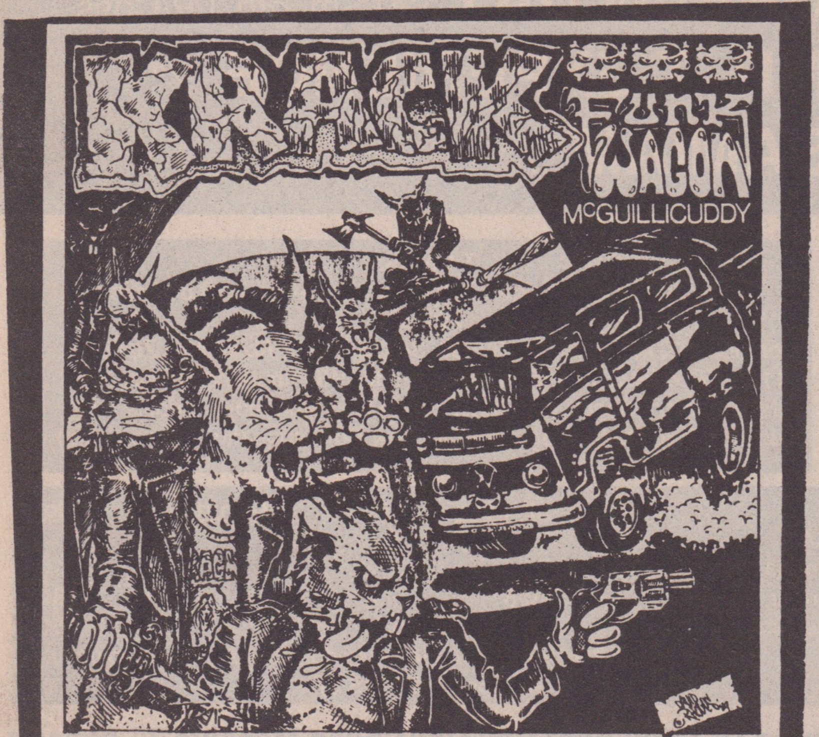

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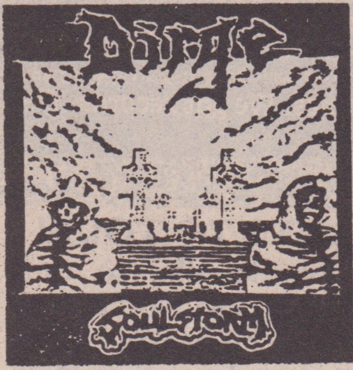

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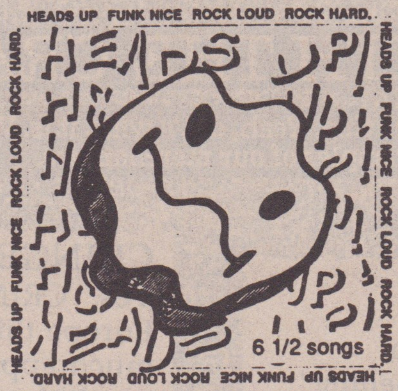

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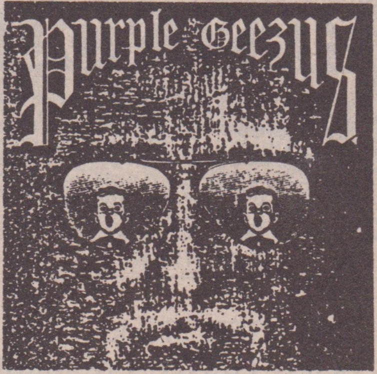

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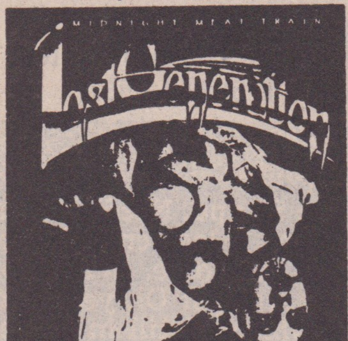

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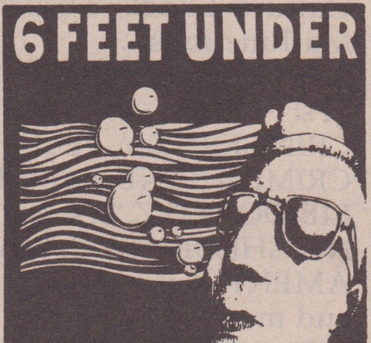

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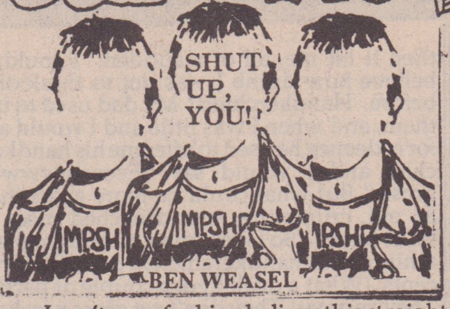


BEN WEASEL

I can't even fucking believe this straight edge shit. What in the fuck kind of sissy can actually walk around with self respect when their main claim to fame is that they know how to say no? Imagine if James Dean was straight edge... he woulda never in a zillion years played chicken with that hood in Rebel Without A Cause, he would've been home drinking milk and listening to Pat Boone or some shit. Christ, I just can't help it, it's too easy to make fun of straight edgers. Whenever anybody takes themselves ultra-seriously, I feel like there's some unseen force just begging me to poke fun at them. I try to stop myself sometimes, but when faced with a group of pompous, pimply, pre-pubescent puds wearing green and white lettermans jackets proclaiming "CHICAGO STRAIGHT EDGE" in bold letters like a fuckin football team, my mouth goes out of control, I HAVE to say something.

Which brings us to the last SCREECHING WEASEL gig. Since we were breaking up, we decided to go all out, renting a fog machine, a bubble machine, video and audio recorders, and zany costumes. I was wearing a shirt that said FUCK STRAIGHT EDGE in big yellow letters. It's a huge shirt, the kind that many straight edgers like to wear and I got it from my friend David, who coincidentally has a drug habit that's limited to an occasional beer. So, we were having a grand old time on stage when I started getting pelted in the head by ice cubes. Normally that's not too big of a deal, but I peered over the railing that was separating the stage from the audience and saw some hateful little fellow reaching into his backpack and whipping ice cubes with a furious look on his face. Looking closer into his beady eyes, I realized it was Tony The Strong. Tony used to be the singer in the only local straight edge band, ONLY THE STRONG, and that combined with his tendency to start fights at shows resulted in his nickname. ONLY THE STRONG broke up, (apparently for a band that wrote every other song about unity, they weren't getting along too well) but I think Tony has a new band called SPIC AND SPAN or something. So there I was, trying to figure out what had perturbed him so much, and I decided to go down and find out what his problem was. Actually, I jumped on him from the top of the railing, which was a stupid thing to do cause I got a hideous scrape on my knee. While rolling to and fro on the floor with him, he told me he didn't want to fight me, he just wanted to know why the fuck I had to wear that shirt. Meanwhile, one of his crew was doing the hokey pokey on my big toe, and his lovely girlfriend was busy kicking me in the head. At this point, unbeknownst to me, my friend and drummer Brian Vermin was attempting to one up my ridiculous stage dive, only he hit a table instead of a straight edger. Mr. The Strong's girlfriend stopped booting me in the ribs to kick Vermin's nuts at which point, in an incredible display of equality between the sexes, he smashed her one in the eye. At this point, Tony and Co. were kindly escorted outside, and we finished our show.

When it was all over, we said our goodbyes to the people who had helped us out through our illustious career and I was prepared to go home and drink until dawn. But wouldn't you know it, the straight edge crew was waiting outside for us. For once the anger was focused off of me and onto Brian Vermin,Esq. It seems Tony wanted to "talk" to little Brian about the minor assault on his girlfriend. He had to be held back from entering the club several times, (some people like being held back when they're angry, it makes them feel important and strong) and he was alternating between bawling and threatening to beat my faithful drummer's ass. We ended up having to sneak Brian in through the back of the van, Tony asking me "Where is he?" (I tried to tell him that Brian's mom was calling for him and he had to leave, but I don't think he bought it).

Nevertheless, we left without incident, although Brian couldn't resist yelling, "See ya later fuckface!" as we were pulling out. Rumor has it that they've declared a war in the streets on us or something, but the funny thing about the whole situation is that several of the straight edgers did have enough of a sense of humor not to take us too literally. In fact, a S.E. kid from one of the opening bands, IVY LEAGUE, got up on stage with the rest of his band and got naked with us near the end of the set.

See, like I said before, my problem isn't with people who do or don't use drugs, it's with people who take themselves so seriously that they totally set themselves up to be ridiculed. My friend and Weasel guitarist/co-founder Jughead doesn't drink, smoke, use drugs OR swear, no shit! Not doing drugs is fine with me, dressing up like a baseball team, scowling at people and writing songs about unity is ok with me too, I just reserve the right to laugh my ass off at it. Anyway, it was a fun night regardless of all the bullshit, and it provided the perfect epitaph for SCREECHING WEASEL: If they can't take a joke, FUCK 'EM!

Jennifer
My sister gave me to a biker gang as a Christmas present

I got to read at the famous Gilman Street while in S.F. and I really bombed. I wasn't in a real peppy mood that night anyway, but the material I read seemed so harsh and sort of old-fashioned. I didn't have anything sweeter than pieces where I ragged about abortions, sleazy hustles, and callous, brutal episodes. Kurt Brecht from D.R.I. read nicer stories about living in a tree, the mundane life of touring, and just *two* pieces about buying sex with prostitutes. Dave McCord and Mark Sperry were both good and went on for about 40 minutes each, and by the time all these healthy young men went on for a collective time of about three hours of talking to 20 people, I felt like a burnt out, negative, old hag. A lot of it was my fault. Sperry is pretty straight and prepares to tell stories and read from his books as if he's going to battle, and I realized that I hadn't taken the show seriously enough. I'd done two readings the night before at Café Babar, which is more of a beat poetry pscho reading, and the Crystal Pistol, and had gotten drunk.

Part of it, though, was some kind of generational/scene gap. I know it wasn't just age, because although I'm 28, a lot of the people at the Crystal Pistol, a gay club, were pretty young, but they had more of a ridiculous sensibility.

I ran into a couple of the players from No Alternative at a party, and they said they had a good time playing at Gilman St., but the drummer said to watch out because nobody would talk to you if you went by yourself. I remembered going there to see Toxic Reasons with my little gang of vacationing New Yorkers and seeing three "fights" that were allowed to create quite a repetitive stir. Dave McCord said that when he saw No Alternative play at Gilman they looked "bored," and that the guitarist asked if any of the girls in the audience wanted to go home with him cuz he didn't have anywhere to stay, and that this statement didn't go over too well with the girls there.

I realized that in early punk, you just looked bored and disgusted all the time, and constantly make sleazy innuendos you didn't mean to seem racier and more dangerous than you were. The guys in the band were just doing some of their old-fashioned play acting for their punk gig, and the people at Gilman just thought it was weird. My friend Fruit Fly, who is the resident Fag Hag for the S.F. homo band the Popstitutes, thought she got weird vibed, or socially ignored, when they had their Gilman gig, too.

The Popstitutes are headed by my friends Bad, Alvin and Diet, and Diet was an annoying fag who started hanging out in the mid-'70s. He was always at punk shows and bars like the Stud worshipping deviant girls, starting fights, and telling me all about his sordid past as a "chicken." He'd always have a bizarre job like managing a porn salon owned by a gay Vietnam vet. Alvin was always smarter than me, the kind of guy who'd be standing in back of you while you had an argument and actually have an arsenal of facts to back up your wild and irritating latest theories. They like things like HomoCore because they've always rioted or marched at the drop of a pin, been out-of-the-closet punks and talked too much.

The Popstitutes have songs about being fag-bashed and wear totally outrageous costumes, and Fruit Fly has her whole own vocabulary with phrases like "porno logic" and "6 a.m. Barbie." They're righteous but freaky; they would like Mark Sperry and Henry Rollins but they're the opposite in a lot of ways. When you've been a social outcast for half your life, when most of you friends are H.I.V. positive and popping AZT and vitamins like candy, you're not going to adapt a military-like show of strength and efficiency for your performance. The Popstitutes are spectacularly unorganized, and I'm always having to explain to my musicians that I LIKE it when things fall apart on stage. It would be ridiculous if me and Diet said we hated weakness when we can't get through a normal day without whining about it. We embody weakness.

I thought that the attitude difference at Gilman was a positive communication gap, though. It's great if all the posturing, drugs and costuming just seem gross and alienating to a new kind of punk. I don't think it's that healthy to be older and hang around teenagers all the time—it's sort of parasitic. So I wouldn't hang around that kind of scene if (knock formica) I lived in the Bay Area again, but it seems a lot healthier than the scene we were stuck with. Going out to a punk club in the Bay Area in '77 meant going to North Beach, land of Go Go Bars, booze and cynical rockers, and for girls it meant inevitable, no matter how long you held out, getting involved in the values of that scene. It's one of those things, like being a Hells Angel or a Muslim, that seems fun for the boys but is just a drag for girls.

I fell into the scene headlong because I had nothing to lose, I was pissed off and completely alienated. I wasn't that victimy; the older rock n roll girls and strippers who were always yammering and wailing about some man seemed ridiculous to me, but I still had an abortion on my 18th birthday, spent an inordinate amout of time going out with a blues bass player/cab driver who'd shoot up and then puke or turn bright blue and have to be walked around the room for our dates, and ended up in General Hospital before I explored the glamorous world of needle injections too thoroughly. Oh yeah, and four of my front teeth are plastic because I had a Budweiser bottle smashed in my face.

I'm sort of glad that I know all the worlds I've been exposed to, and I'm glad I can never really matriculate because I think that all the best, or most entertaining, anyway, people are underground. After all I'm American so I guess I should have a personal experience of exploitation, violence and puking in Mexican restaurants, but I don't find the dark side of Americana all that fascinating. I really don't want to spend the rest of my life exploring or exploiting it, and I sort of agreed with the freezing cold, bored audience at the much-discussed Gilman Street. I think I started agreeing with them after I read about one story out loud but I just kept plodding along, and now I'm trying really hard to think of something a little cheerier to write about, something like, uh, well, something *strong* and *positive* like, um ... oh, fuck it.

TALKIN'
SHIT
with
JANE

TALKING SNOT WITH JANE

I work at a restaurant. After work, I sit down and eat.

I'm so stressed out, tense and hungry from work that I iust slam my food down without chewing it even though I know that means I won't really digest it. If you don't chew your food, it's really easy to eat too much. So I usually eat too much. So one day, after working too hard and eating too much (and not chewing), I grabbed a couple of cookies and trotted off down the street, chomping down one of the cookies as I walked. My stomach was so full I felt sick, and I was eating more on top of it, but all I could think of was "I'm hungry." The words "I'm hungry" just kept flashing over and over in my head. I realized that I must be hungry for something besides food, and the only convenient thing to feed my hunger is food. Which leaves me hungry.

So as I'm eating my cookie, walking down Second Avenue, this homeless guy starts walking next to me, talking to me. "Can I have a bite of your cookie?" he asks. So I say sure, break off half the cookie and hand it to him. He says thanks. He keeps walking with me, talking to me. (Talking at me?) He asks me my name, I tell him. I turn down 7th Street to visit my pal Reuben at See Hear, and I tell the guy "Okay, I gotta go, take it easy," and he's calling after me "Jane! Jane!" But I'm gone, with a last wave, and I hear him call out "Jane! You stole my heart!" And I'm thinking, man, he's hungry. As are we all.

So what's the point of this little anecdote? I don't know, but at the time it was like some kind of revelation about the general neediness of humans. And I think this city accentuates that neediness. Lately I've been feeling, not so much needy, but put upon by needy people to fill their emptiness. Hey, it's not my job, okay. My job is to answer the phone, take the delivery orders, dish out the food. Leave me alone. And it's not just people like the guy on Second Ave who I gave the cookie to. I get it from my friends, too. Their lives are miserable, so they slap their sticky tentacles on me and try to suck the life out of my body. I get so angry, I start to hate my friends. This city is a maniac. It's making me crazy. Pretty soon I'll be so needy I'll be slapping my tentacles on someone else, and they'll be hating me. I want to go back to San Fran, where art is not a career choice, where nobody I know has a therapist, where burritos are cheap.

If I hear one more person say "I'm really working on ME now, I've always been giving away my energy to other people and now it's time for me to concentrate on myself" I swear I'm gonna throw my hands up in despair and walk away. This city is emotionally so violent, I think people just withdraw into their egos, which of course makes it worse. That's the last thing they need to do, is devote more time and energy to figuring out their own little headtrip and finding ways to escape it. I mean, I expect this shit from adolescents. But these people have been around long enough I feel like they should be over it. Okay, so maybe they had a tough life, undoubtably tougher than mine, which so far has been a breeze. But I just think that most of these people, if they moved to San Francisco, would discover that making it through the day doesn't HAVE to be such a major ordeal. And when it's not, you have more time and energy to do the things you want to do. And when you're doing the things you want to do, a lot of stuff just falls into place and no longer has to be figured out.

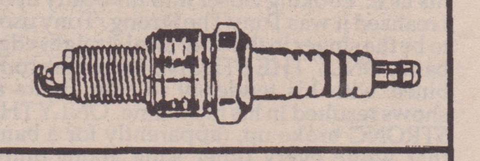
Which is not to say that any of this will really solve the neediness. But there are degrees of neediness. And when you're extremely needy, no one wants to be around you, which makes you more miserable and more needy. Enough already. I'm getting depressed.

On a lighter topic, I had another revelation a while back. I was trying to figure out how to cut down on the amount of toilet paper I use, espesially for blowing my nose (I'm not used to these New York winters). I was keeping the same disgusting pieces of toilet paper in my coat pocket for days, even weeks at a time, to blow my nose on. And then it hit me, all of a sudden. I couldn't believe how dumb I was not to think of it before. Handkerchiefs! My dad used to use them, and when I was little and I would ask for a kleenex he used to offer me his handkerchief and I would say "Eeeeewwwww, gross." But what could be more gross than an old, crumbling, snot-drenched piece of toilet paper? So I went out and bought plain white cotton handkerchiefs, a pack of 3 for 99 cents. (What a deal! I got a couple of packs.) They're great! They don't get gross nearly as fast, they don't crumble, they're easy to wash, and they don't have to kill a tree every time I blow my nose. It amazes me that more people don't use them. We've really been suckered into this "disposable" mentality, which feeds right into our consumer economy. It feels great to break out of that, even a little.

Well I guess that's enough profound talk about snot for now, if you want to write me my address is P.O. Box 137, Prince St. Station, NYC, NY 10012. I'm a little behind on answering letters, so keep the faith, or something, okay?

P.S. Oh yeah, and here's a couple of tips from Dr. Jane on how to keep from getting sick with all these flu viruses floating around: Quit worrying about germs, masturbate as often as possible, and drink lots of water, especially with lemon & cayenne pepper. That shit cleans you right out. Tastes great, too. Kind of like a straight-edge bloody mary, you know...

P.P.S. One last thing, a sort of addendum to Tim's excellent article on Panama last issue: another reason for the invasion that I've heard about which makes a lot of sense is that the U.S. government hasn't had any successful military operations in a long time, and they're trying to desensitize people out of the Vietnam memories gradually. Panama was a sure win against an unpopular enemy, it allowed Bush to not be "a wimp", and by stepping up U.S. military manouvers in other countries they're preparing us for bigger ones in the future. Sort of building up our tolerance for another Vietnam. Gee, I can hardly wait.



EASILY AMUSED MARTIN SPROUSE

The long absence of this column has come about for several reasons, the main one being a general impotence when it came to put my thoughts down on paper. No, this isn't a sorry case of depression, a failed relationship, or the beginnings of decay through cynicism and bad musical taste but rather the opposite of these typical numbing factors. For the past several months I've had too much on my mind to focus on any one issue so here I am hitting you with several rapid-fire thoughts and some bits of information.

1) The invasion of Panama is several months old and forgotten by most Americans except those whose are still fighting for the hidden truths of the event. In a recent issue of The Bay Guardian there was a comparison of five large U.S. papers (two of which were local) on how they covered the effects of the invasion, mainly the complete destruction of Chorrillo (the low income

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Accused	Apollo's, Cols, 5-87, Neeley's, Cols,
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Varukkers	U.K. h.c., The Mermaid, Birmingham, Eng. 11-86
Chaos U.K.	U.K. h.c., " " " " "
Napalm Death	" " " " " " "
Ripcord,	" " " " " " "
Nuclear	German H.C., Konstanze, Germany, 10-86
Big Black	last show, Cincinnati,8-87
SS20	2 shows, both Cincinnati, 87
Depraved	U.K. h.c., 2 shows 10 & 11, 86 (both British shows)
CrashBox	Milano, Italy, 9-86
Kina	Italian H.C., German show, 10-86
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community that surrounded Noriega's headquarters). All of the papers gave a large amount of space to the looting that happened in certain parts of Panama City (most of which was blamed on Noriega's Dignity Battalion and not the desperation that the invasion shoved down the throat of the poor community), but only sparse coverage was given to the people of Chorrillo whose homes, businesses, and people were destroyed (good typical political move).

For the human side of the invasion, the papers went to middle class neighborhoods which suffered no military damage. Panamanian civilian death counts weren't released until 3 weeks after the invasion but U.S. military counts were reported immediately. The civilian death counts that did come out are still being questioned because they came from the ones who conducted the invasion and not its victims.

Overall, the right did a good job with Panama, the invasion was done fast, with a minimum amount of American casualties, all the main U.S. papers acted as facilities for propaganda and assisted in creating a pacified (understatement) atmosphere in this country were the only resistance amounted to a few demonstrations, even most left wing people started voicing their opinions by condoning Noriega before Bush. Fuck it, sit back and watch T.V....as long as you were an American you had a nice Christmas.

2) Most white people who consider themselves anti-racist describe a white person first by their sex, then either by the color of their hair, height, or clothing. But when describing a black person, the color of their skin always comes first.

3) An album recently came into MRR that didn't get reviewed (because of the type of music) but deserves recognition in this magazine. The record is the new 10" by Chumbawamba titled "English Rebel Songs 1381-1914." The songs are traditional all-vocal folk versions of politically radical songs from England's oppressed past. The important factor of this record is that the band, through historical reference (in the songs and the short history lessons about each one on the back cover) has created a record that lyrically conveys some radical dissent that stands out in the current punk scene like a bomb-throwing anarchist at a garden party for cynical dinosaurs. Some of the topics dealt with are workplace resistance, Irish liberation, the equal distribution of wealth, class conflicts--all of which are based on a general anti-authoritarian attitude. The messages are a breath of fresh air (even though some of them were conceived 400 years ago) simply because they tell the stories of everyday life struggles against power and exploitation via experience and not rehashed, thoughtless, dogmatic slogans. All of the messages are relevant to struggles existing today and can surely inspire resistance and give hope. Yes, the music is sincere and beautiful but isn't as challenging as electrified music, but on the other hand it's not as alienating. For more information, write to: Agit-Prop Records / Box 4 / 52 Call Lane / Leeds LS1 6DT / England.

4) A good movie to go see is the documentary "Roger and Me," it supplies the viewer with a heavy slice of real America that will make you laugh in a very desperate way, but in the end should have you fighting mad (an angry form of inspiration).

If you want to be suckered into finding strength through Hollywood's version of left wing politics go see "Born on the Fourth of July." You might be losing your perspective of grassrooted radical politics if you find this movie giving you an inspiring history lesson but fail to realize that it's based on simple slogans and undefined revenge. I guess I'll wait for 20 years until the major U.S. studios decide to make a movie about Panama. Remember, resistance against U.S. policy only sells when it safe to speak.

5) Any man that is anti-choice should be shot dead on the spot simply for being stupid, selfish, and predictable...any woman that is anti-choice should be reminded of her own oppression in daily life in a male dominated society, not to mention when faced with an unwanted pregnancy. Pretty harsh but extreme statements usually always cause thought which is the purpose of this one.

6) The greatest win for the U.S. government over the people of this country is the fear of resistance and the process of purposely misguiding anger which have been ingrained in us all. We would sooner beat the shit out of one another (physically and mentally) than go to the source of our pain. We would sooner lie to our friends than a cop. We would sooner steal from one another than those who have everything. We would sooner look up to the ones with power than destroy them. The suppression of your political awareness starts with the day that you're born and is a constant battle (until your death), one where surrender only brings your death sooner. As for the punk community, it's more than a fucked up situation when you see people putting more energy, anger, and fire into criticizing the type of music an alternative band plays then towards any true evils in the world. This type of implosion is suicide!

7) Some local graffiti worth thinking about, even as extreme as it might seem: "6 PM curfew on men...let women rule the streets!"

8) Since the first time the punk community was seen as a strong forum of political expression it has produced a police force mentality in the minds of the people involved. The scene cops repeatedly use one simple slogan as a means of maintaining control, power, and an illusion of strength. This slogan can cause more pain than tight handcuffs. It's way to keep people in line and used as a tool of intimidation, although no one will ever admit it. Like most forms of enforcement this slogan condemns and punishes rather than educates and encourages. It's used by more counter cultural/political communities than the mainstream even though its basic principle is one developed by keepers and controllers of the mainstream. As with most laws, this one enforces people not to explore what they truly believe in or enjoy out of fear of being ostracized. What's the slogan? When was the last time you called someone a "sell out"?

9) There's a guy in England by the name of Stewart Home who used to put out a magazine called "Smile" and recently completed a novel released by the Scottish publisher, Polygon. Stewart's latest project (with the help of a lot of his friends) is the Art Strike which is the refusal to create, criticize, support, or even talk about art for three years (1990-1993). The basic purpose of the strike is to use an extreme method of communication to give exposure to radical opinions which have been exhausted through traditional means. The irony of it all is that the form of communication is non-communication. At this time, Stewart is being interviewed by well read magazines from around the world. By explaining why he's not partaking in self-expression, Stewart's opinions about art and politics are getting more attention than when he was active in both. It's good to see someone using their creativity (or refusal of) to get the media to cover topics that usually get ignored!

TWISTED
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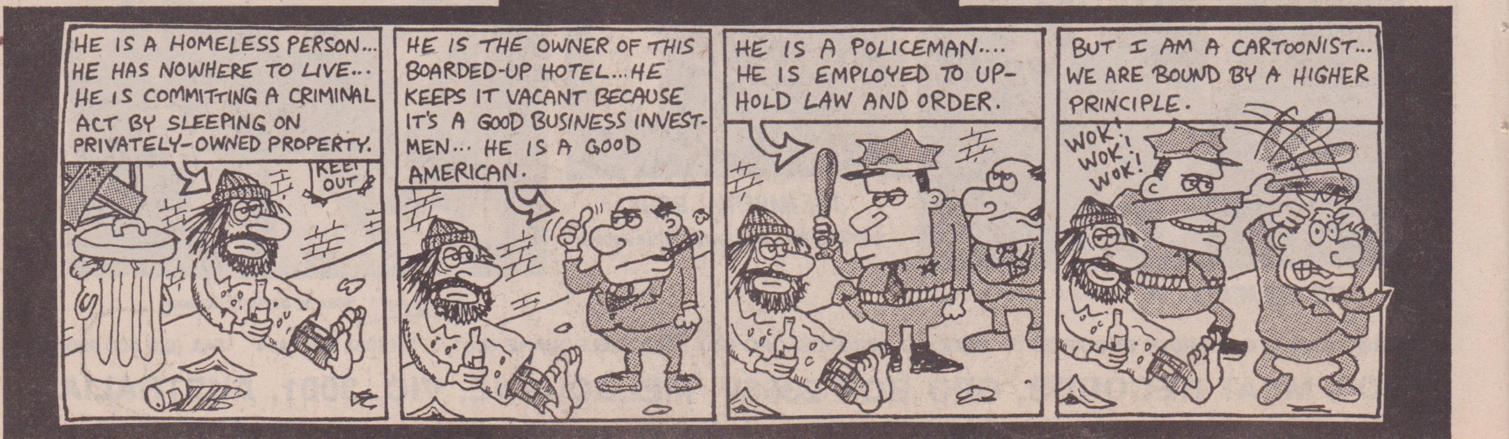
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WOK! WOK! WOK!

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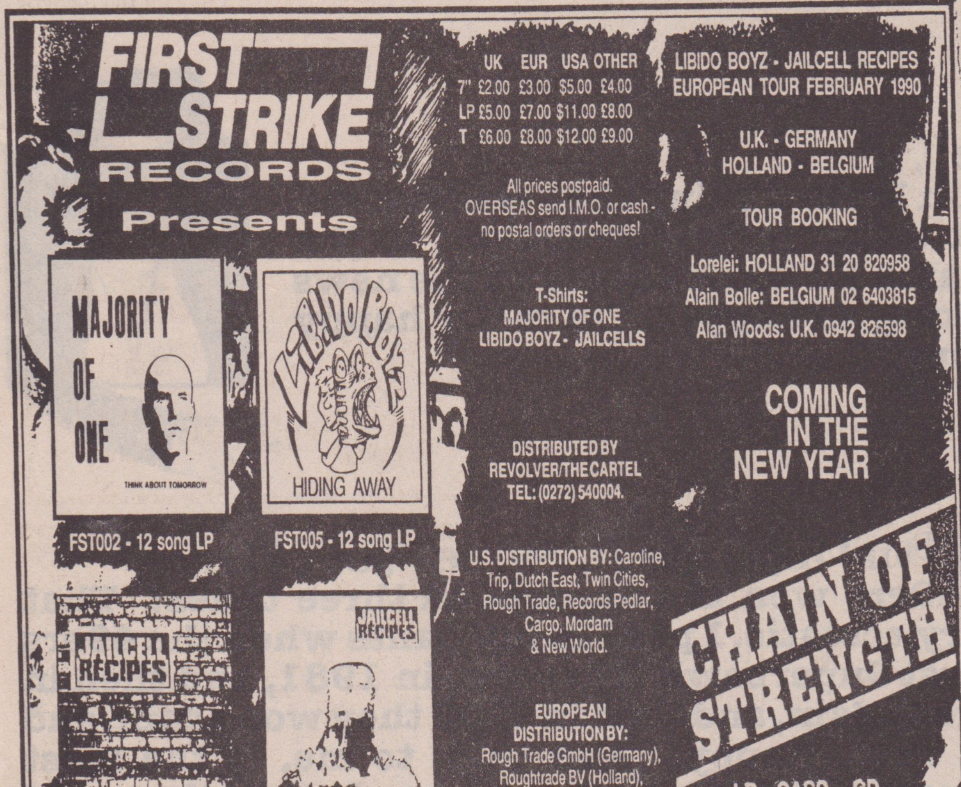

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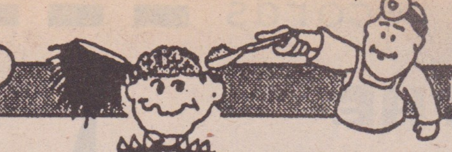


By Alisa Schulman

This month's question:

What, in your opinion, was the most significant event of the 1980s?

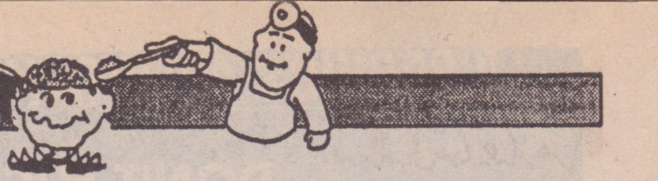
Al Sobrante, age 21, El Sobrante, CA
"The formation and true reign of the band Isocracy. All the good things that Isocracy has done for civilization will be looked back upon as epitomizing the 80s...the 80s will be known as the 'Decade of Isocracy.'"

Roman, age 24, Oakland, CA
"The election of Ronald Reagan. Not the election itself, but what is signified—our era. It would be a pretty long conversation if we got into it!"

Debbie, age 16, Berkeley, CA
"The opening of the Berlin Wall. I thing that was fuckin' awesome. It shows that democracy is prevalent in the world. It was so rad to watch all those people on the news walking through and looking all happy...I'm really happy that other people are happy."

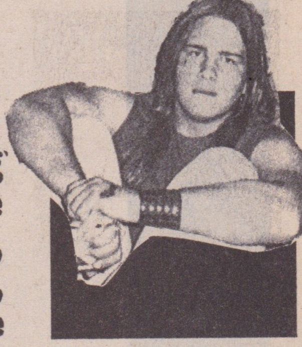
Diederdong Don Dingo, age 37, Venezuela, FL
"When the 49ers won the Superbowl three times! That made me very ecstatic, I peed in my pants when the 49ers won their first Superbowl. That was in 1981, and then in 1983 they won again, and then in 1987 they won again, and I was very, very, happy. And that, to me, is the most important event of the 80s, because it symbolizes the world we live in. Punk rockers have a tendency to look down on sports, but people don't understand that sports and punk rock go hand in hand."

WHATS THE SCOOP?



Brian Donnelly, age 17, Fremont, CA
"The toppling of the Berlin Wall. I think it will change the political climate in the future. Also, 80s popular music in general pretty much sucks."

Dave, age 15, Fremont, CA
"Nothing really happened in the 80s...I think this generation is deteriorating for the punk movement. It's just dying out. Now it's trendy to be into Nazism and stuff...it's just not the scene anymore. I don't even wanna talk about the 90s!"



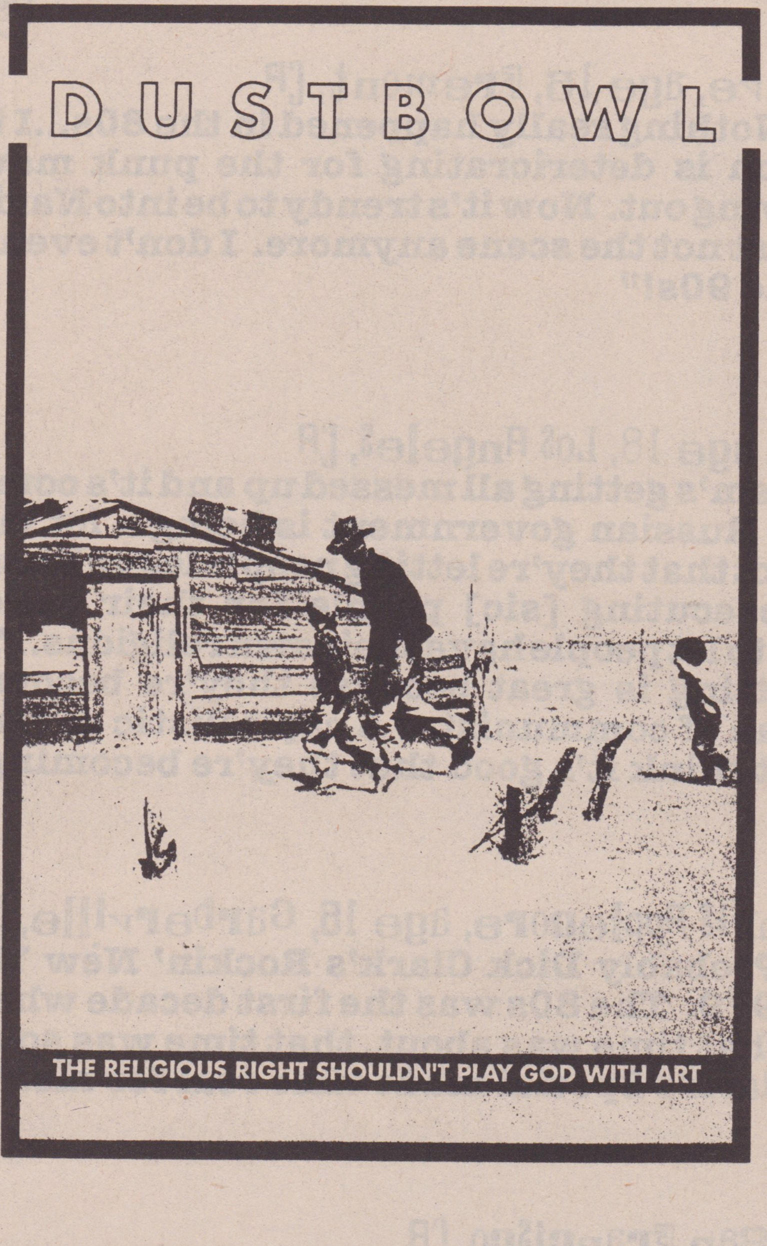
Patrick Cowles, age 18, Los Angeles, CA
"That communism's getting all messed up and it's coming down. Like the Russian government is being a lot more lenient in the fact that they're letting people leave Russia, they're not prosecuting [sic] people for their beliefs, they're starting to let people have their own religions...The way they're getting is great because they're becoming socialists instead of communists. A capitalistic government is the best to me, and I just think it's good that they're becoming this way."

Chris Applecore, age 16, Garberville, CA
"Probably Dick Clark's Rockin' New Year's Eve Special, 1979. The 80s was the first decade when I really realized what time was about, that time was something real. Dick Clark's Special made time real for me."

Lance, age 22, San Francisco, CA
"Either it was back in 1986 when I moved to Los Angeles, or it was in 1989 when I moved to San Francisco. I'm not sure which was more important because both times I was moving away from something bad. They're both really significant to me."

- DON'T FUCK AROUND WITH ART -

①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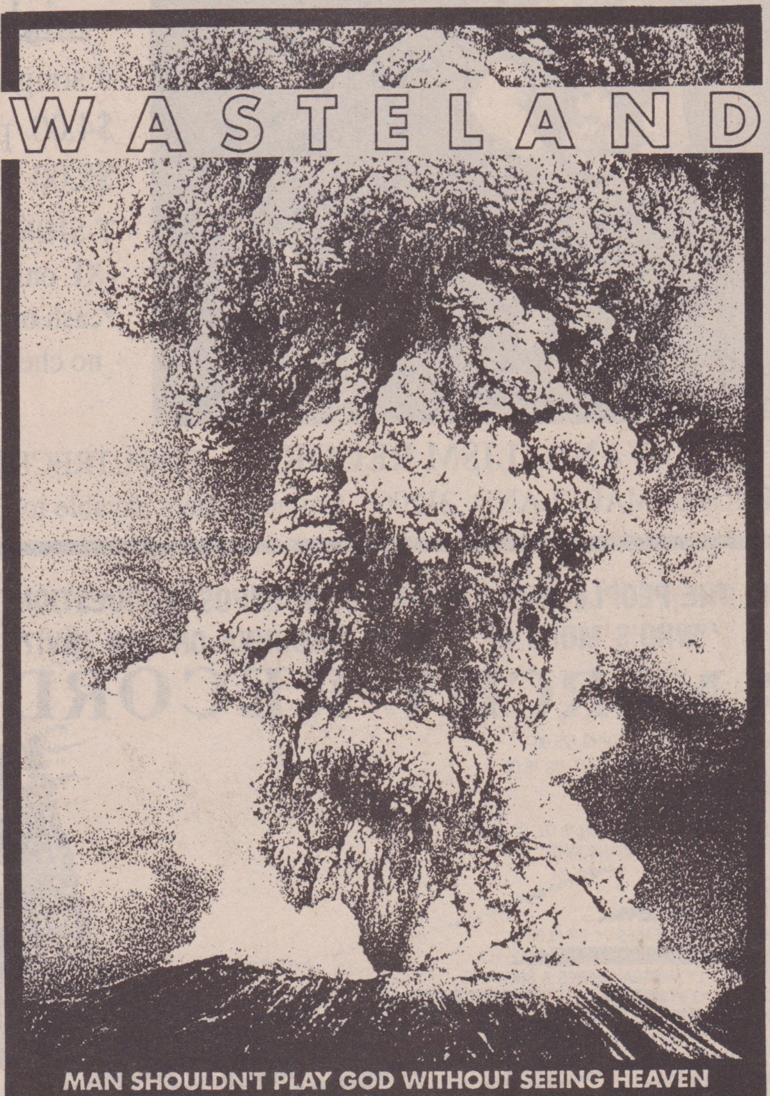
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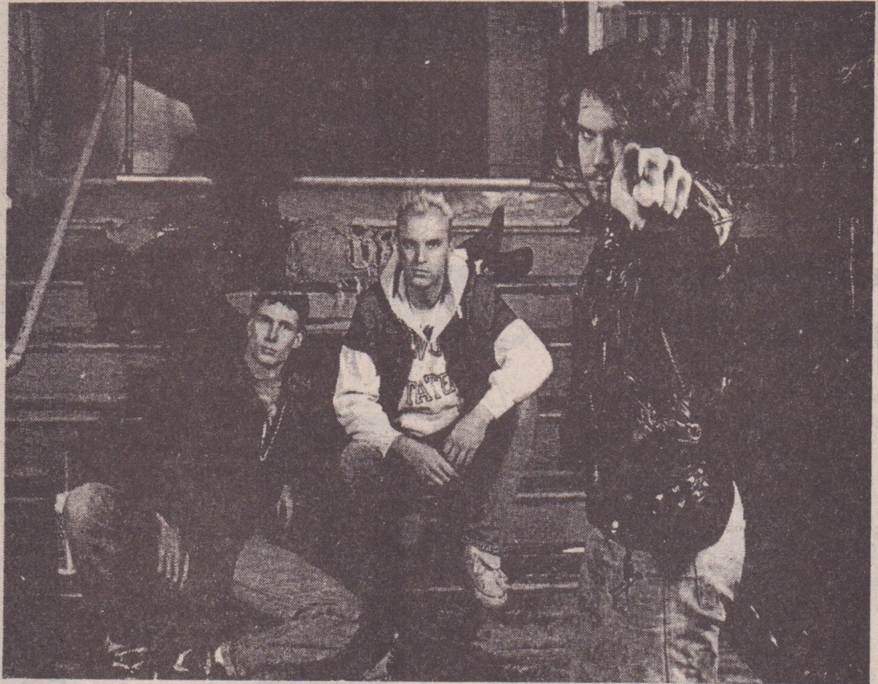
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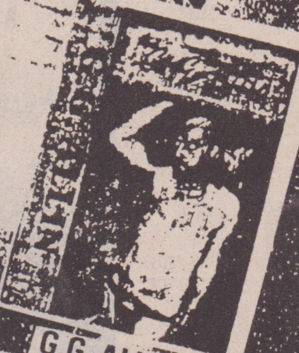

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GILMAN RETURNS TO MEMBERSHIP CLUB

See Page 2

SEATTLE'S MILKBONE COLLECTIVE ORGANIZE AGAINST ORDINANCE

By Lance Erz

The Seattle underground/ underage music scene the last three years has been relatively stagnant. Shows for all-ages crowds have been quite rare, despite the presence of many great bands and one of the most influential indie labels in the country, Sub Pop.

The "Sub Pop sound," however, owes its success partly to its appeal to those music fans who are over 21 and go to shows at bars, and the willingness of the Sub Pop bands to play shows at bars. If you were in a band that couldn't or wouldn't play bars, you were pretty much out of luck.

Things are looking up, however, for underage music fans in Seattle. Read on. . .

The Seattle underground music scene is booming.

Local record company Sub Pop is now one of the biggest independent labels in the country. Nirvana and Tad, two Sub Pop bands, just returned from a successful European tour. Another Seattle band in the Sub Pop stable, Mudhoney, has a new record climbing the college charts and a video on MTV.

The local music fan is living in a period of immense growth for the Seattle scene and has plenty of chances to see many great bands live in concert.

If that fan is twenty-one.

The outlook in Seattle, however, isn't so bright for the music fan who happens to be underage.

Shows for the youth of Seattle are rare today, and have been since the summer of 1985 when the city of Seattle passed Ordinance 112373, popularly called the Teen Dance Hall Ordinance. This law makes it very difficult for the independent promoter to put on all-ages concerts in Seattle, and nearly impossible for them to do it legally.

The purpose of the ordinance is to "regulate dance halls that admit persons under the age of eighteen," and was originally aimed at teen dance clubs such as the Monastery. The Monastery, which was closed down as a public nuisance shortly before the ordinance was passed, was notorious for being the site of a lot of drug deals and the home of many stoned teenagers on weekends.

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Another fatality of the ordinance, however, turned out to be all-ages, underground concerts, especially punk and hardcore shows, which have many underage fans. Up until about four months ago, punk and hardcore shows were nearly non-existent. This is in stark contrast to the days before the ordinance.

"Then there were two or three shows a week," according to Ron Guardipee, lead singer for the band Resolution. Guardipee said he used to go to shows at the Rock Theater and the Gorilla Gardens, two venues which had a steady calendar of concerts for people under twenty-one. Both these halls were early casualties of the Teen Dance Hall Ordinance.

The Gorilla Gardens shut down after two underground promoters were charged with violating the ordinance at a Husker Du show at the hall. The promoters, Anthony Triage and Tony Chu, were issued stiff fines, which Triage challenged in court. He got off when no witnesses showed up to testify, but the city won in the end when they sent a letter to all local halls saying Triage and Chu might be trying to put on illegal shows.

The Dance Hall Ordinance has therefore been successful at doing what it set out to do. It has, as underage music fans and bands would certainly argue, been too effective. Putting on shows by the law is incredibly hard.

"There's a lot of crap that goes into this," said Paula Sen of the ordinance. Sen is involved in Milkbone Collective, a group of people who are now putting on all ages concerts in Seattle.

Sen notes that the city "put every obstacle they could" in the path of underground promoters. The ordinance requires dance hall operators to have $1 million in liability insurance. This can cost up the $50,000 a year, certainly deterring many would-be promoters from putting on all ages shows. The law also says the operator is required to provide security outside the hall and in the parking lots, no one under sixteen can enter the hall, and anyone with a criminal record cannot operate a hall. All of these hurdles must be cleared for a show to be legal.

So how is Milkbone, a group of young people who make no money from their organization, getting around the legal obstacles, which they have done since August, to put on all ages shows?

They simply ignore the ordinance.

"The shows we do are illegal," Sen admitted, but she added that despite this Milkbone has had few problems with the police at shows. She attributes this to a number of circumstances.

"The Washington Hall (where

Continued Page 2 Col 3

GILMAN FIGHTS TO SURVIVE!!

By Paula of paula n jerry

Alternative Music Foundation (aka Gilman Street)?! Within the last few months, I've been going to a lot of really great shows at Gilman. Which mainly has to do with the volunteers who work their asses off to keep the place open. I just got back from a meeting at Gilman and have been thinking about all the shit that's happened over there in the past few years.

After MRR pulled out of Gilman, the amount of racist, macho assholes began multiplying in numbers and shows were being ended halfway through the night. The last Christ On Parade show is sure to go down in East Bay punk rock history. There were a lot of other problems; people who were volunteering were stealing money and food and letting everybody and their mother in the shows for free. The result was that Gilman lost a lot of its local audience and went into serious debt. I remember hearing alot of ex-workers, myself included, bitching about the shit going on down there. Then I began to really listen to what we were all saying. None of us had even tried to get involved to stop what was happening. When we had worked there (under MRR), we had gotten really resentful toward people just coming to shows for entertainment; paying their money and expecting us to give them a good time. Now we had become that audience! If a show was great, we'd all be pleased: If not, we rant and rave like a bunch of cynical old bigots! We're sitting back saying, "Okay, please me! Do things the way I'd like to see them done P.C. and everything. But I'm not gonna lift a finger!" What a big FUCK YOU! If you really hate what's happening, then take some action to help solve the problems. Just because you boycott a show isn't going to solve the problems or make Gilman a better place. People gotta really look at what Gilman is. It's the only place that consistantly has all ages shows. One guy at the meeting said, "They ain't got shit in Santa Cruz, San Jose, or San Francisco. People from all over come here." It's really true. I've lived in all three cities and we used to come to Gilman every weekend to see shows. People even come from Santa Barbara and Sacramento regularly. It's building a real community and can become a real positive if people take action to make it that way.

Things seem to really be shifting over at Gilman. A lot of the shit has been cleared away and it's starting to turn into a great place again. However, to keep it going that way, a lot more people need to get involved. If people who go to the shows don't help out, there aren't going to be any more. Gilman needs help with the books, advertising and, especially, clean-up. Give a hoot! As of February, Gilman is going to become a membership club again. The membership cards are going to be good for one year; not a lifetime. Everyone has to have a card to go to a show there. Membership is a good way of keeping the door price low and keeping Gilman out of debt. Gilman's rent is now $2300 with a constant rise in the insurance rates. It's also, a way of letting people know what the policies are at Gilman. I know a lot of people used to bitch about the membership cards. If Gilman does not charge $2.00 for a membership card once a year, the door price will have to be eight or nine dollars each show. That's just to cover for the financial running of Gilman. For a while I really thought Gilman had degenerated and needed to close. After the meeting in January, I feel like it's a positive project but the real success will depend if people have the energy and commitment to keep it going.

Thanks a lot (I use that word a lot HUH?)

***SEATTLE** from Page 1 Col 4*

Milkbone does their shows) is in an area the cops don't like to come down to a lot. I guess it's creeping down a little too close to the Central District for them," Sen said.

She also pointed out a loophole in the law, a show with less than 150 people is legal.

"A couple of times we've written on the flyers 'only 150 people to be let in.' The kids know better, but the cops don't," she said.

Guardipee sees the situation somewhat differently, however.

"Would the police rather have 400 kids out with nothing to do and some aggression to take out, or would they rather have them all down here at a show, doing their own thing, something they're happy with?," he asked.

It would make little sense, he adds, for the police to close down a show considering this factor.

Both Guardipee and Sen see the ordinance as having an effect counter to helping kids, which was its original intention.

"Kids need something to do. These shows are a structure to a lot of these kids, to get them off the streets and to give them something to do with their lives," Sen said. "If they have nothing to do, do you know what they're going to do with their lives? They will become a racist skin head, a right wing fanatical Christian, or get into a gang, because it gives them a sense of family and a purpose. I really, really believe we need these shows."

Guardipee added, "The ordinance leaves people with nothing to do. The people who are most affected by it are into the hardcore scene, the punk rock scene, or the metal scene. These are people who don't want to go out and spend $6.50 every weekend night at a movie, but want to do something more. Boredom causes trouble."

The city, however, is not doing much to alleviate the kids' boredom. Mayor Norm Rice says the city would like to do more to entertain teenagers.

"We don't do enough for the youth in this city," Rice was quoted as saying in Backlash last month. But how many punk and hardcore fans would want to take part in city-sponsored dances or athletic programs?

Not many, Sen believes.

"When you tell kids to go biking or do some reading or something... That's not our reality, that's not what we're living. Most kids don't live in this structured, nice, white-bred, clean suburban environment that these people want to believe we're supposed to live in," she said.

Most politicians also fail to see the difference between teen dance clubs like the Monastery, where drugs and prostitution were prevalent, and halls that put on hardcore and punk shows.

"The laws went into effect, I think, to close down places like the Monastery. I went there once and you could do whatever you wanted. It was pretty sick down there, I thought," Guardipee said.

He also added that hardcore music has never really been about doing drugs.

"The majority of hardcore music for the past five years has been fairly positive," he said.

"This is completely different," Sen said when asked to compare the Monastery to the all ages concert venues Milkbone uses. "This is kids putting on shows for kids."

In contrast, she said many dance clubs, such as the Monastery, are run by "forty-year-old Joe Blow wanting to make a dime," and "usually are extreme money making" machines.

"It's really asinine," to judge every all ages club in the same way, Sen said.

Though the efforts of the Milkbone Collective have helped the underage music fans in Seattle see a flicker of light in this three-and-a-half year tunnel, it is questionable that an all ages punk scene could thrive in Seattle.

"I think the law would have to be revoked or changed for that to happen," Guardipee said.

Milkbone, however, has no plans to work toward repealing the law. At least not yet.

"The idea that I have right now is not to fuck with it until they mess with us," Sen said. "Because if we come and mess with them right now they are going to say 'we know you put on shows in the Washington Hall, we'll just come start closing your shows down.' If we can do it illegally for five years, we'll do it illegally for five years."

If the city does start cracking down on underage shows, Sen says Milkbone won't back down.

"We're going to get as many kids as we can and stage a sit-in at City Hall and have a couple bands play acoustically. We'll say 'until you give us a decent argument, we're not leaving,'" she said.

"Afterall, what the hell does Norm Rice know about alternative music? I would like to call him up and say 'Norm, why don't you come down and check out a show? If you are speaking for the people, then find out who the fuck the people are, because I don't think you have any idea.'"

Maybe then those people who are under twenty-one can share in the growth of Seattle's scene.

Thanks to Paula and Ron for the interviews, and thanks to everyone at Milkbone for their efforts at improving the scene!

If you are interested in playing all-ages shows in Seattle, call Paula and Milkbone at (206) 329-9932, or write her at P.O. Box 20236, Seattle, WA 98102

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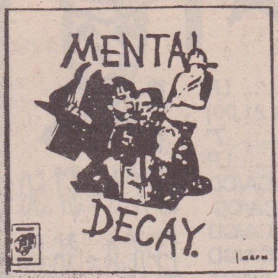
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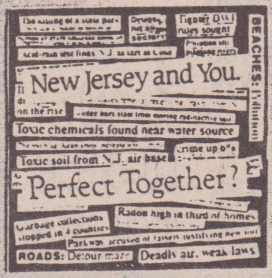
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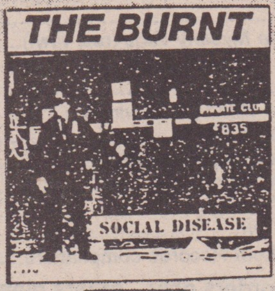
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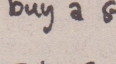

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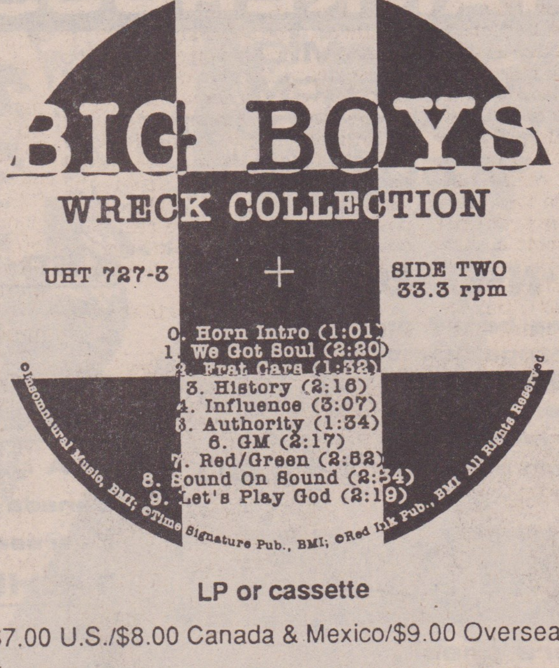

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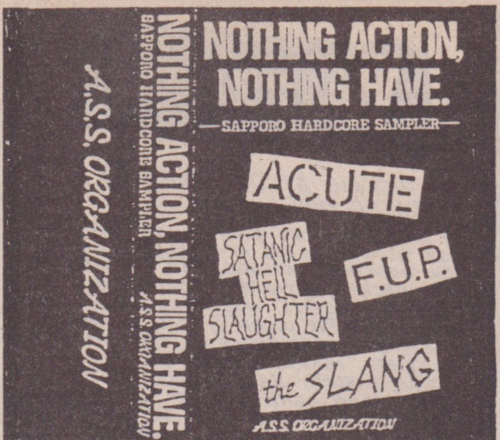

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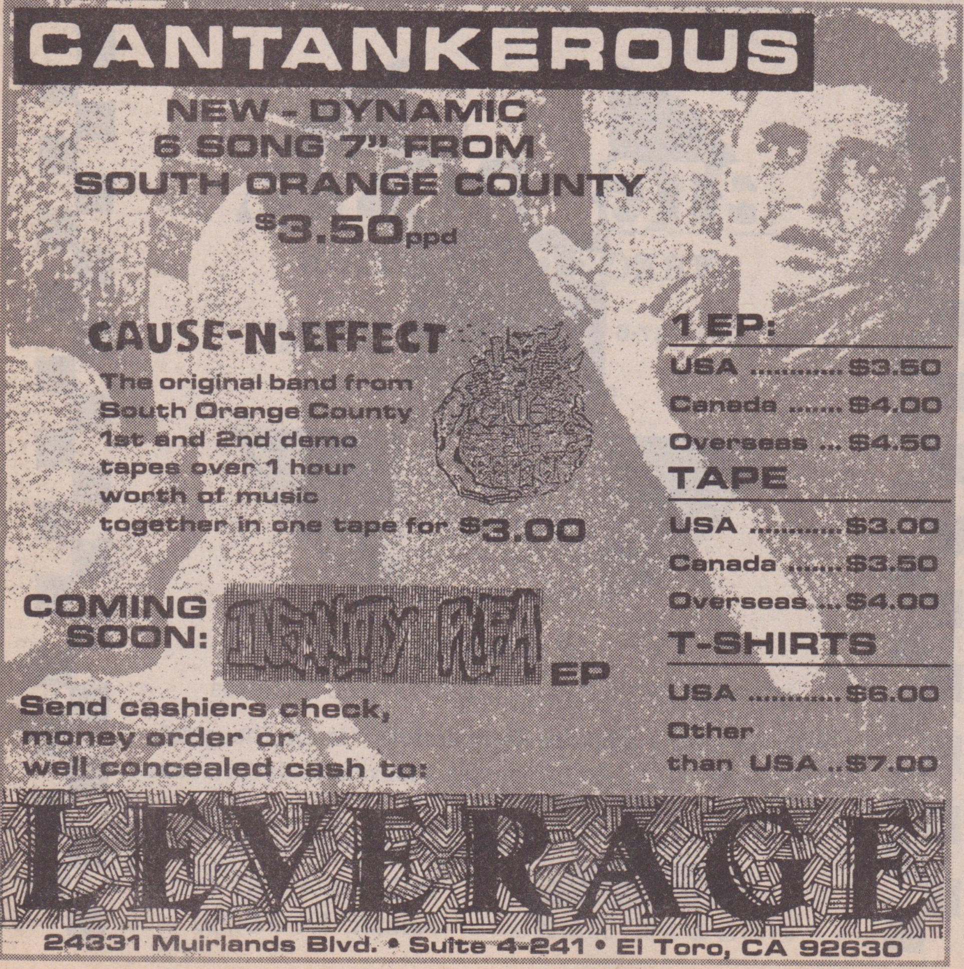

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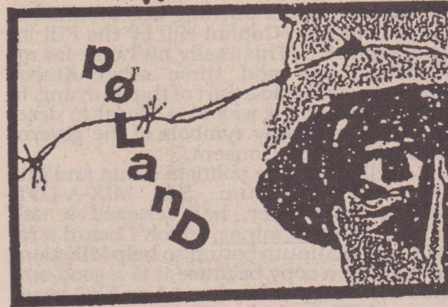


I start to write this report in the beginning of November 1989 and some days ago postage prices grew more than 100% in Poland. The same with tickets for buses and tramways. But after sudden food prices rise now we can start to call it free market — last week I noticed that cheese prices fell so I'm quite glad and I think other vegetarians are too. WIP/Freedom and Peace movement/ organized a picket of Ministry Of Industry and they want Zarnowiec nuclear plant construction to be stopped. In the middle of November there was also an action in Gdynia harbor, where a reactor for this plant was transported to. Some people started a hunger strike and we still wait for parliament decision; 55% of Polish society is against this plant while only 23% supports it, but Solidarnosc scientist agreed to continue this construction turning their backs to people who voted for them half a year ago. Are you surprised? I am not.

NZS Independent /???/ Students Association have been lately legalized organized a boycott of students military services. After talk with people from government some days ago they found common solution, but it doesn't satisfy more radical people, i.e. Anarchist Intercity who want to ban such services from high schools. After parliament elections in June and president and prime minister elections we have many Solidarnosc members in the government. But "communists" still run two ministries and General Jaruzelski is our president. Different groups organized demonstrations against his election. After one of them, in Katowice-city a study group of Anarchist Intercity was attacked by some football fans and skins. We had to hide in University's building. Later we heard a story that they asked a policeman what the police would do if they attacked us. The answer was "nothing." It's only one example of using skins as anti-opposition force. People from Gdansk, where the most active and powerful anarchist groups come from, used direct action to get a square where they can organize meetings, demos, speeches, gigs. There and in some other towns youth owns independent clubs, or at least has the possibility of organizing them.

As opposition fights for freedom of speech, associating, etc., plenty of new organization and party newspapers grew. It's sad that some of them are extreme right, nearly nationalist. One of them is suspected of organizing an attack of one flat that used to be the PPS-RD (Polish Socialist Party-Democratic Revolution) office in Warsaw and where some WIP participants and PPS-RD were finishing their work after forementioned picket of Ministry Of Industry. Some skinheads armed with iron rods went in and beat a girl who opened the doors. People caught one of the aggressors and he was a schoolboy from one of secondary schools in Warsaw.

In such a destroyed and poisoned by industry country as Poland, it's great to see still more ecological activities. Polish Green Party and Green Federation started to act. I went to a very interesting meeting with some members of Workshop For All Beings. This is a group of people into deep ecology and zen. They organize direct actions, meetings, put out a magazine called Raport and different leaflets (for example against fur, hunters, killing trees). Before this meeting I prepared with some friends an exhibition of leaflets, papers, photos showing different ways of animals exploitation — eating meat, medical research, hunting, furs. Sometime ago we also prepared pickets of hunter's shop in Katowice. Similar actions were run also in other cities, as well as pickets of circus. Another idea of WIP was Hyde Park-they called such the meeting during holidays organised by them every year. WIP wanted to help different individuals to meet each other, talk about interesting and important things, takepart in some action (this year it was anti-military happening) listen to some music. This year's great idea was destroyed by a group of dickheads wearing leather jackets and calling themselves punks. They proved that skins are not necessary to destroy a project some people put work into. I haven't been there, but my friends told me that they saw drunks, fighting drunks, and some people being robbed instead of trying to make alternative movement strong. In August we had first punx picnic in Poland. It took place in nice foresters lodge and lasted four days.

Last night there was a gig and some bands did their best, though the equipment was terrible. The most interesting band was, in my opinion, INKWIZYCJA, founded by members of old line up of UOM. They play similary to UOM in its best times, and should be one of the most interesting band soon. In December they plan to release some studio material and I want to edit this stuff together with their singer's poems. BUSH DOCTOR plays reggae with rap and hc influences and have strong political lyrics. They are connected with one of the best Polish indie tape labels, ZZK. You could read about other labels in the report in October issue, so I won't add anything about it.

SKTC is another young band that played during the picnic. They play very powerful thrashy hc and play it in quite an American way. I think they're the best Polish band playing such music. Now they are looking for new guitarist and plan to record some stuff in studio. VALHALLA is crossover band and they're close friends to SKTC. They have two vocalists, but I think their guitarist does the best job for their sound. UOM played during the picnic without a singer and now their line up problems still aren't solved. Last band from the picnic is NO PASARAN. They play early Dischord-influenced stuff and are involved in animal rights activities in their area. HCP seems to be one of the most interesting young bands and recorded a cool demo. Their EP will be released in Switzerland soon.

ULICA was a band from my city. They played some melodic, varied hc with trumpet. Now they changed the line-up and think about new name, but they want to play some old songs — both music and lyrics are worth it. In September I was invited with my girl friend to Czechoslovakia to see a gig where four Polish bands were invited as well as some Czechoslovakian underground groups. Unfortunately only one Polish band, TRYBUNA BRUDU, could come. The gig, as usually in Czechoslovakia, was illegal and Poles as guests had to play their set as first band. You can think it's strange that invited bands play in the beginning of every such gig but read what happened later. Only one more band played and policemen surrounded a garden, where the gig took place and told people to leave, because "meeting is illegal." We had to go out, but pigs controlled many people, took films out of cameras and people started to march to the center of the city shouting "Svoboda!" (freedom!). So police arrested about 50 people two weeks later my Czechoslovakian friends told me that one man is still in prison.

Antena Kryzyku zine had its 7th issue out and I think it's the best issue. If any Polish zine ever. It contains many interesting articles and, as usual, some stuff about bands like No Means No, Soulside. First time you can find some kind of report in English. Qqrvq 13 is also out. As always much interesting articles, short piece in English and it's a pity. Pietia did only a few copies (not even 500, I think). You've probably heard about these zines, but there is also some new interesting projects. Greencore is made by members of HCP and apart from scene reports, usual articles has some stuff on ecology. They're finishing the second issue now. Kontakt is an informative paper with lots of addresses, zines, mail-art and poems. A Capella (WIP magazine) has new issue and I have to say that theorethical articles start to bore me.

Kulturka Press is a new zine made by some people who also organize gigs and meetings in their city. The most interesting articles are those not about music. I finished a zine that I do with my friend and I'm very happy of response I got. It's called Nikt Nic Nie Wie (No One Knows Anything) and has interviews with So Much Hate, Thatcher On Acid, Active Minds, Dezerter, UOM, Trybuna Brudu and many articles and reports. Now I prepare two issues — one in Polish and the other in English. If anyone is interested in helping I will be very greatful. A new, interesting idea is editing translations of lyrics of some bands. Most of people here don't know English good enough; school forced us to learn Russian since World War 2 and many people had no contact with Engish apart from programs on TV. As yet I saw a booklet with Chumbawanba "Never Mind The Ballots," my friends did BGK "Nothing can Go Wrogn" and prepare MDC, So Much Hate. Arek of "Antena Krzyku," who arranges most of interesting tours of foreign bands in Poland (his last work was Verbal Assault and ARM), leaves for Holland now, but we hope to be able to make this job good enough. If you plan to tour Europe and want to play in Poland try to contact Pietia or "Qqryq" or me.

Before I say good-bye and give you some addresses I want to write about one more thing. Arek wrote in his report in October '89 issue about KWF distro and label. Some of you might have seen their advertisement in MRR. In my opinion his activity is very strange — writes about things he didn't really produce. He also had some great idea to create some agency to help Polish scene.

The agency was to be registered and help in organizing gigs, copying zines, editing tapes and records. Idea was very interesting, but... An example: he wants to promote the independent scene, but he supports or even does managing thing for bands that have nothing to do with the scene — PROLETARYAT plays during KSM gigs (KSM is kind of official agency that supports only bands that take part in destroying indie activities in many different ways, from saying that only music counts to giving people worthless things to do and saying it just for fun), THE CORPSE decided to play heavy metal and after kicking out their vocalist they're ignored by hc crowd, MOSKWA is one of foolest and more hypocritical bands in Poland. And my personal feeling is that KWF is too business orientated and it doesn't suit me — but choice is yours. I hope I didn't bore you to death so don't loose any time — write! Take care, Uszaty.

Some addresses: Workshop For All Beings and Raport c/o Andrzej Janusz Korbel, ul.Magi 21/3,43-300 Bielsko-Biala; INKWIZYCJA c/o Dariusz Eckert, ul. Borsucza 5/98, 30-408 Krakow; UOM c/o Piotr Siatkowskios Teatralne 3/88, 31-34 Krakow; BUSH DOCTOR c/o Piotr Sin Stepien, ul. Matejk 9,59-901 Zgorzelec; ZK c/o Mirek Dzieciolow ski, ul. Tuwim 28/3, 59-90 Zgorzelec; SKTC c/o Irek Partykaul Sl Owackiego 21,43-322 Czechowice-Dziedzice; VALHAILA c/o Krzysztof Laskowski, Budowlanych 11/8,32-602 Oswiecim. NC PASARAN c/o Robert Wegrzynul. Swierczewskiego 77/39 23-200 Krasnik; HCP c/o Piotr Bielewskiul. Nad Potokiem, 21/13,60-639 Poznan; ULICA - use my address; TRYBUNA BRUDU c/o Iarek Kwiatkowski, Potocka 6/24,01-652 Warszawa; q c/o Wierzbickiu l Przasnyska 14/69, 01-756 Warszawa; Tomasz Matysiakos Kraju Rad 35/159 01-699 Poznan; Kontakt c/o Aleksander Rostockiul Tylzycka 11 m 115,01-656 Warszawa; A Capella c/o Krzysztof Galinskiul Kraszewskiego 37/34,81-815 Sopot; Kulturka Press c/o Tomasz Biczkowskiul Roosevelta 58/7,64-920 Pila; Nikt Nic Nie Wie- use my address Protekcja- the biggest Polish distro c/o Wojtek Kozielskiul, Wyzwolenia 103, Wodzislaw Slaski 44321. Please don't write "label" or "zine" on the envelope — it can cause problems to those people! My address is: Michal Halabara, ul. Wyzwolenia 103/6, 41-907 Bytom. All addresses in Poland. Bye Bye.

ARGENTINA
NUNCA MAS

I'm Marcelo, the actual singer of CADAVRES DE NINOS, and a good friend of Patricia, which is how I knew all about MRR.

I just want to write down a couple of lines regarding how things are going on down here. The new government is actually pressing on people's little freedom: laws forbidding shops to sell alcohol and also a kind of "Toque de Queda" by 4 a.m. at night. This means that if anybody is walking in the streets by that time goes to jail. The kids under 18 have got to go home at about 10:30 p.m. by the time, that now in summer, the sun is down completely. All kinds of discoteques and pubs *must* shut down by 4 a.m.

Before in Buenos Aires was something very uncommon around the world because you could see people having fun and walking around very late at night. Now the government wants us to go to sleep and work.

Another thing, as you surely know, all the military assassins are free. And we have to suffer not only that, but a couple of other laws about drugs and subversive activities. That make us suspicious "guilties."

Well, about the scene here, I can tell you some things.

We (the band) keep on playing and we've got another singer (a girl of 9 year old, just another Cadaver). We've been touring around to a couple of cities, where we played with TODOS CONTRA TODOS, a terrific group from Mar del Plata, and with ANESTESIA, a thrash core group that also fights for animal rights (they call themselves Green Violence), and they continued doing actions against McDonalds. This last group is from a town called Campara.

Here in Buenos Aires there are lot of groups playing, but they all seem to be quite new, 'cause most of the old ones are disappearing like TODOS TUS MUERTOS (they tried to do their second LP, but nobody wanted them) that seems to separate definitely.

Two weeks ago played a band from Brazil, RATOS de PORAO. And as always there was trouble with the police and the skins.

Last Friday (15th of December) there was a big festival on a small anarchist library. There were 13 bands that were supposed to play: CADAVERES DE NINOS, H. DE P. JOSE VIRUTA, 2 MINUTOS, MALFORMADOS, DEPEDADAS, LA FLAR RENDRE, MILITIA, CASA DE ARARAS, EL LAPIC CORTUNDERTE and so on.

The place was full of punks and people having a good time. But after the 4th band we all received an attack, a kind of Blitzkrig, from the skins from the quarter. People reactioned going after them with bottles and sticks, but they escaped. After that the police came and took 20 persons to jail. Finally when they left the fucking skins came again, destroying the windows and the door of the library. A strange thing: they weren't shaved as usual skins are, so said Patricia: "That proves that skinhead is no fashion." But they were so fucking fascist as a stereotyped Nazi skin could be.

About fanzines there is a good movement going on. Zines like Hard Cero, Merk, Resistercid and Hochus Pokus, are doing it well. We are actually trying to help each other the way we can and it comes out.

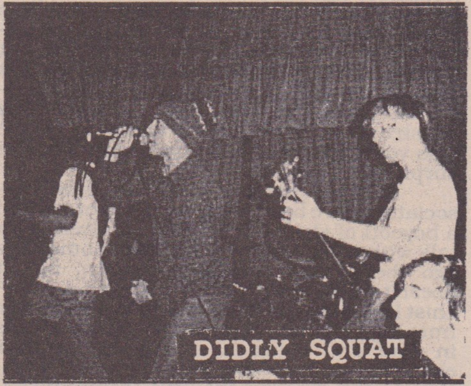
Armin Weissel/ Guayaquil 181 5° E/ 1424
Buenos Aires/ Argentina

Yo, what's up Maximum homeys worldwide? It's once again time for the Seattle scene report so here it goes.

Seattle. Our recent mayoral election has given us Norm Rice, Seattle's first black mayor. Norm beat out the white Doug Jewett... Norm and Doug both were key figures in getting the Dance Hall ordinance passed a few years back, and a little-known fact to most Seattle-ites Norm was actually more vehement about restrictions on All-Ages gatherings than his white Republican counterpart Doug. We'll have to see if Norm intends to take the Teen Dance Hall Ordinance any further. Also along the political lines... On Oct. 28th '89 we had a flag burning here in Seattle, as did most True American cities. Well on Nov. 28th '89 we also had our first arrest over that burning. Some punk rock guy who was at the burning was arrested at Kinkos copies on Capitol Hill by the FBI for flag desecration. This really hit home for me because myself and three other Kinkos employees were also a part of that burning. In Hitler's Germany it was also illegal to desecrate the flag or any symbols of the government... Silence *is* Consent.

Well out of the political arena and into the Seattle Coliseum. SIR MIX-A-LOT, Seattle's top rapper, has released a new album entitled Seminar, which I heard a radio DJ call platinum bound so help MIX along and pick up a copy because it is a good one. While not being as hard as LA or NYC based rappers MIX is real rockin' and probably Seattle's top advocate for musical localism as well as being very outspoken against forced patriotism.

MIX-A-LOT also runs his own record label, Nasty Mix Records, and will be releasing the new LP Hymns of the Deranged by the reformed ACCUSED; some of you may recall that MIX-A-LOT was featured on the ACCUSED second LP, Maddest Stories Ever Told. About the ACCUSED, Blaine is back in but I believe that Steve, the newest drummer, is out.


DIDLY SQUAT

More band info: The JESTERS OF CHAOS have parted ways with singer Jeffro and currently trying out people to fill his place, they played Jeffroless on Nov. 21st opening for Dissent. I was fortunate enough to be asked to sing the show for them. It was great. We butchered covers of Kiss, Brotherhood and Judas Priest and JESTERS songs and Mike from ASPIRIN FEAST/D. SQUAT helped along with some songs. The JESTERS have enough new music recorded to fill an LP but just need a singer to do the vocals and then they should be putting out a full LP with someone, interested labels should contact them at 4916 Wallingford Nth/ Seattle, WA 98103.

ASPIRIN FEAST have been bugging out latey — actually they just got a new guitarist, Tim from the Vicious Midgets, and they're probably the punkest band in town. I was talking with Joe the Drummer for AF and he told me that he now now's Two Beats... fast and faster, so look out Naplam Death because ASPIRIN FEAST are on the way. Contact AF at the JESTERS address listed above.

REFUSE have had quite the ups and downs lately... first off their EP won't be coming out on OverKill Records anymore, it's now gonna be released by Victory Records out in Chicago. For a month or so they also had a second guitarist getting Jaso from Spokane's BETTER OFF, but Jaso has moved to Pennsylvania to play in Ray Cappo's new Death Metal band Shelter, so now they're back to a four-piece. They haven't played out since summer but hopefully that will be changing.

CHRIST ON A CRUTCH have just gotten back from what they're calling the "Minute Tour." They played Berkeley, Spokane, SLC and Tri-Cites with Dissent. COAC have probably been the busiest band in town lately also with a new 7" coming out on Black Label Records here in Seattle and with tracks on

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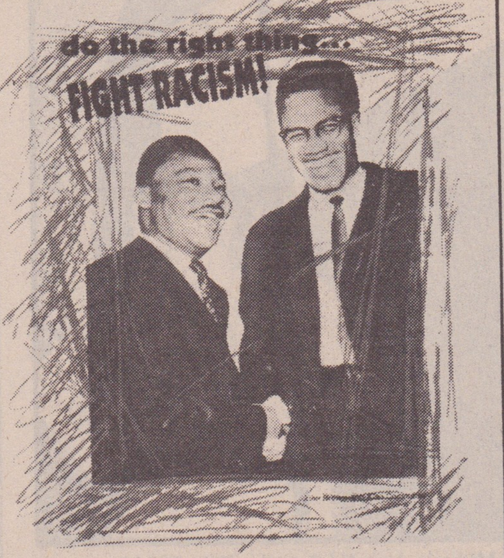
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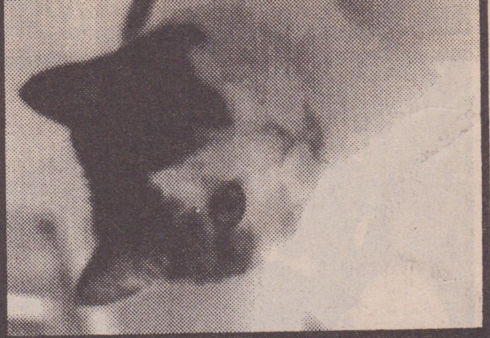
John Brown Anti-Klan Committee, 220-9th St.#443, San Francisco, CA 94103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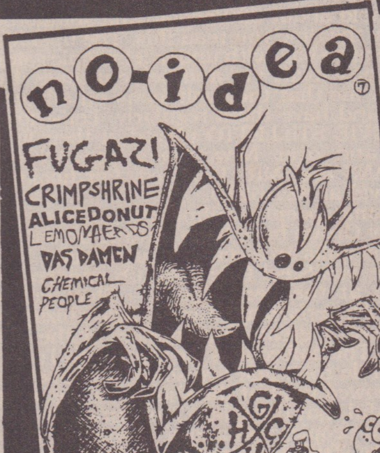

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the new MRR and Hippy Core comps. SUBVERT and the JESTERS also have songs on that Hippy Core thang.

RESOLUTION are probably the hardest band in town and probably the only Straight Edge band in the world who would dare do a cover of "Purple Haze," and that's probably what makes them so cool. Seriously RESOLUTION has a couple ex-BROTHERHOOD members and plays that NYHC type of stuff but with a melodic edge. This is the band that was listed in a scene report a couple issues back as Cognition. For more info write to Brian "The Minister Of Hype" at PO BOX 95363/ Seattle, WA 98145-2363.

Lots of other new bands popping up such as EXECRATED REPUBLICANS, 10-07, DUMT, DARK TIME, but I don't have very much info on them, more later about these bands. The CHEESE WEENIES FROM HELL have kind of moved up to Seattle from the Tri-Cities and have changed a couple members and their name but I don't think that they have a nes one yet. Doug, the Ex-ASPIRIN FEAST guitarist, and Paula, from Milk Bone, have a new band called WHIPPED. WHIPPED also have a record label of the same name and plan to be releasing a 7" by Idahoan's State of Confusion who have moved to Seattle but are broken up and which the guys are in a new band called the TREEPEOPLE, and are now playing Dinosaur Jr.-type stuff. WHIPPED also plans to release a DIDDLY SQUAT LP in the future of old unreleased D. SQUAT stuff. LAST GASP have turned into a real band but still proclaim themselves as Seattle's Shittiest. I personally think that there are probably other bands that now lay claim to that title. The MODEL CITIZENS have now a new drummer and are getting a new bassist.

Fallout is still the top record store in town for Hardcore/Punk, alternative type stuff so write them at 1506 E. Olive Way/ Seattle, WA 98122 or give them a call at (206) 323-2662. A couple other records stores have opened up in town though and would both really like to stock more stuff so get ahold of them for consignment or maybe they will buy your stuff. Rebellious Jukebox (206) 329-7848 E. Pine St/ Seattle, WA 98122. Record Gallery (206) 632-0060 3427 Fremont Pl N/ Seattle, WA 98103.

As an alternative to dealing with these stores directly or if you'd like your stuff sold at shows, then get ahold of Interregum distrubution to hook you up in the Northwest and internationally with down-to-earth service and enclose $1 for the latest issue of Interregum Zine with lots of politics and opinions and political bands. Interregum/ 8832 Midvale Ave. N/ Seattle, WA 98103.

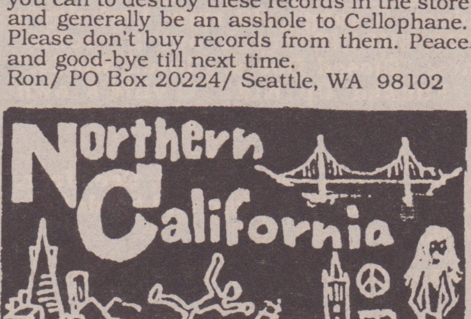
Shows are still happening up here but not enough out-of-town bands, so please fucking call Paula at (206) 329-9932 or me (Ron) at (206) 325-4417. We have a great hall up here, we're all very nice people and you know Seattle is a very big city so lots of people will show up.

Around the state: The biggest non-Seattle news is that the 123 Arts in Spokane has gone out of business. Hopefully someone will take control of the situation over there and find an alternative place to have gigs. I really want to say thank you to Dave because he really tried to make things happen over there but unfortunately it just put him into debt. But Dave... you did make a difference. Thanks, man. In Tacoma they're having shows at the old Crescent Ballroom hall, now called Legends. I don't know how to get a hold of the booking person down there but as soon as I do...

Some new bands down in Tacoma include MACHINE, who will be having a 7" coming out on Seattle's Dirthead Records, and the YELLOW PAGES. Up in Bellingham the FIRST STEP people have decided not to put out the record and some of the guys have a new band called X-TREMITIES. Here's an address for FITZ OF DEPRESSION 918 1/2 Prospect/ Olympia, WA 98801.

One last thing: Cellophane Records which has stores in Seattle, Bellingham and Bellevue, has been nice enough to start stocking Skrewdriver records so please do what you can to destroy these records in the store and generally be an asshole to Cellophane. Please don't buy records from them. Peace and good-bye till next time.

Ron/ PO Box 20224/ Seattle, WA 98102



San Francisco - A few months ago I read Aaron's Northern CA scene report in MRR #79. It was a very good report, but the SF part pissed me off. He wrote about the lack of all-ages clubs and bands having bad attitudes, but he didn't write about the positive things going on that are trying to make a difference. So, I asked if I could do a report, knowing there must be something of value to write about.

Well, Aaron was pretty much right. This town's about dead. It's stuck in a rut of 21-and-over bar-hoppin Haight St. black leather-big motorcycle college radio-hip- hop HELL! There are a few things to talk about, though.

On Nov. 9, the Victoria Theater had its first show under new management. The Mr. T Experience opened up and played a great set even though the sound system shut down twice. They had to play first because they had to do a show at the Chatterbox with SAM I AM the same night. A SUBTLE PLAGUE, an art-type, rock band played next and got mixed reactions. VICTIM'S FAMILY finished off the night with a nice, long set. Their complex sound was drown out in the echoing room, though, so it was hard to follow them at times. The night seemed to be pretty successful for a first time show, with between 100 and 150 people coming. It could turn into a decent venue if they remove most of the seats and they remain all ages. But like clubs before it, this one is already having problems. The main partners have had a falling out and one has decided to do his own club elsewhere. Also, it seems that the Victoria has obtained a liquor license, and there is reason to believe it won't remain all ages. At this point the club isn't even having shows and I don't know if they will again. The people running it haven't returned my calls, so I can't say for sure. Anyway it's at 2961 16th St. @ Capp (863-7576) in case it does.

The guy who decided to break away from the Victoria people and do his own hall has found a place in the 6th St. Rendezvous, 60 6th St. @ Market. At the moment it is 21-and-over, but he told me that they are renovating the basement to have all-ages shows. It will hold about 300 people and should be open by the time you read this. The upstairs will remain a bar, with under-21 people going to the basement via another entrance. He assures me that they will focus on all-ages shows and have them regularly. Let's hope so. STEVIE STILLETTO played at their first show, and over New Year's the ANGRY SAMOANS and MR. T played. For booking call David at 821-6210.

Some people calling themselves the Tuesday Group have been putting on shows in rented halls on a very irregular basis. The last one was Steel Pole Bathtub and Tragic Mulatto at the York Theater. Steel Pole's trademark performance and Tragic's bizarreness were a great combination in the old theater. The hall echoes too much and Tragic couldn't do their last two songs because the cops showed up, but the show was the most successful that the group has put on so far. with 250 people, and a loss of only $150.

The Tuesday group has put on six shows so far and has learned a lot about the pros and cons of renting halls. On one side, you aren't tied down to putting on shows constantly to pay for a club. This produces rapid burnout, Gilman St. being an example. On the other side, each show requires 1-2 mos. advanced booking, a contract, forms, a hearing and a permit. This makes for a lot of work for just one show. But, it can be done, and the more people who are interested in this approach, the more all-ages shows will happen. If you want to get involved in the Tuesday Group, or want more info, give me a call. If you want to put on your own show, then do it!

How to put on your own show:

First, you need one to two months preparation. Book yourself a hall and get a contract right away. Next, take your contract (very important) to the permit office, 3rd floor of the Hall of Justice, 850 Bryant (415-553-1115). Tell the person you want permit application for a "one-night dance hall permit."

You need to fill it out completely and exactly. The trickiest part is where they ask about minors. You want to state that the show to be over at midnight and that no alcohol will be served. When it asks whether minors will show up, and if they do, will they be accompanied by a guardian/if not, what will you do? Say that a few minors may show up without guardians, and if they do, the people putting on the show are responsible adults and will act as guardians. The cops are mainly concerned with kids under 16 being out after curfew; that's why the show has to end at midnight. With the application, you pay a $19 fee, and you get a hearing date. It's usually a few weeks later and during the day. You will also be given the name and number of the officer in charge of youths at the police station nearest your hall. Call him/her and say you have applied for a permit and what you're show's about (they will have received notice from the permit office already) they like to hear that the shows are drug-free, all-ages and non-profit. If it's a benefit, even better. Stress the drug-free, positive aspect. At the hearing, be on time. They may ask you a question, but usually they just have you sign a paper and give you the permit. At the show, post it just inside the front door.

TRAGIC MULLATO

One of the better halls around is the Women's Bldg., 3543 18th St. between Valencia and Guerrero. Their rate is $35 per hour for a non-profit + $100 refundable cleaning deposit. A six-hour rental is a good time for 3-4 bands. It holds 300-400 people, has a balcony and a nice bar area. The women seem real open to renting it for shows, just as long as it's over around midnight because of neighbor complaints. Contact Annie at 431-1180. Oh, yeah, there is no smoking inside the building.

Another hall is the old Deaf Club at Valencia and 16th. It's smallish and odd-shaped, holds about 200 people, has a bar and ok sound. Their cost is $350/night + $50 cleaning deposit. Call San Francisco Club for the Deaf @ 864-9031. You may have to keep calling and bugging them about it.

If you want to show a movie and have a few bands, try the York Theater. It's huge, but it echoes a bit and the seats are in the way. Also, it's collectively run, which makes it more challenging to get. For $800 you get a Friday or Saturday night slot, your choice of movie with projectionist, the theater staff and their advertising. It's slightly cheaper on off nights. To do this, you need 300 people to show to make back expenses and pay the bands decently, but it's a good place and a lot of fun trying. Call the Red Vic at 626-8999 for more info.

There are several more halls around but they tend to be pricey. The Mission Community Center and the American Indian Center are a few. Look around and call around. If you need a good, cheap sound system, call Hernan at Chunk of Coal Sound, 495-4453. A night's rental is $100.

A note on going to shows at rented halls: Help in cleaning up after the show and keeping it cleaned during, is always much appreciated by the people putting it on. Also, graffiti and vandalism in a rented hall sucks! The Tuesday Group had to give the Women's Bldg. $50 of their deposit one show because a fan of Bitch Fight decided to leave her mark on the bathroom wall. If you give the smallest fuck about this, then graffiti somewhere else. It takes money away from future projects.

One of the major factors of a successful rented-hall show is advertising. Send notices to all of the small radio stations: KPFA - call during MRR Radio on Tuesday night, 9-11pm, 848-4425; KPOO - send 3-4 fliers to PO Box 11008, SF, CA 94191, for their calendar of events (346-5376-5373); KUSF - send a few fliers to 2130 Fulton St., SF, CA 94117, 386-5873; KALX - call 642-1111 for their calendar; KFJC - send fliers attn: PSA, 1 Washington Sq., San Jose, CA 95192-0094 (408-924-4548). You should send fliers so the station will get them at least a week before your show. Call to make sure they got your notice. If they don't air it, call 'em and bug 'em (KUSF has been bad about that!). Also, send fliers and notices to the oommunity newspapers: SF Bay Guardian - attn: Calendar, 2700 19th St., SF, CA 94110, Attn: Kurt Wolf... send fliers two weeks before paper comes out (on Wed.); SF Weekly - 230 Ritch St., SF, CA, 94107... send two weeks before publication (on Wed.); Face It! - (monthly) to Club It!, PO Box 719, Corte Madera, CA 94925.

Record stores are usually very unhelpful, as they will only help advertise established clubs. Weird, huh? You have to be in their special groove. You can leave fliers in the store, but you can't put them in their windows. And of course, the most important advertising is fliering. Remember, you're competing with clubs that pay people to put up fliers all day long. They're ruthless. You're lucky if your flier lasts 1/2 a day, covered up by a fucking 21+ hip-hop club. But be persistent. And also, Aaron's right... Hey, bands! Advertise your own shows! Or at least help out.

Closing notes: Tom Jennings of Homo-Core mag tells me there will probably be another Homo-Core benefit in the spring. Last year they put on four, most notably Fugazi at the Women's Bldg., where about 350 people came. The Full Moon & Saloon started having 18+ shows. Not good enough, but at least it's something. Also, bands and fans are encouraged to avoid the Stone, a known pay-to-play club. It's supposedly all-ages, but only on certain shows. Entry ranges from $7-12 plus, if you're under 21, you must buy a drink ticket for $2.50, good for one 8 oz. glass of watered-down soda and ice. Oh, yeah, you also get a straw. For anyone not familiar with the pay-to-play issue, I recommend Ben Is Dead's "No Pay-To-Play" booklet, PO Box 3166, Hollywood, CA 90028. A $1 donation is a good idea.

Lastly, Rock Against Racism recently did a series of shows from Seattle to San Diego, all centering on Martin Luther King Day. The 30+ shows were a simultaneous collaboration by club owners and individuals who are against racism. Music ranged from jazz and rock to punk and rap. Over the weekend, MR. T, A SUBTLE PLAGUE and X-TAL played at Studio 4, NAKED LADY WRESTLERS, JUNGLEE, and THE BIG THING played the C.W., and SPOT 10-19 & HARM FARM played at the Great American Music Hall, all in SF.

Over at the Gilman, PENELOPE HOUSTON, FLOPHOUSE and THE BEDLAM ROVERS played on Sat. night, and on Sun. night there was a rap show featuring Michael and Ron of the BEATNIGS. The idea is to have lots of shows within a few days, all advertising RAR, and many different musical styles so people can choose what they want to see. The shows aren't benefits, but while at a show, you can make a donation to a local anti-racist group. Last year the group put on only 8 or 9 shows. This year they plan on having dozens of them starting with these and moving east. Their approach is by grassroots organizing, so if you're a musician, club owner or concerned individual, and you want to put on a Rock Against Racism show, please contact Rock Against Racism at 1827 Haight St., Box 67, SF, CA 94117, or call 415-267-3171. They also want to know of any racist actions and news clippings Send those along, too. If you've made it this far, thanks for reading. Bye!

Shawn F/ 1705 Page #4/ SF, CA 94117 (415-861-7549)

SOUTHERN CALIFORNIA

Greetings from sunny San Diego and welcome to another scene report. A lot of new bands have been raging the scene with good positive lyrics and killer tunes. Less violence in shows, but still lots of cop problems. As for bands, AMENITY is back to their old line-up minus a second guitar. Their 4-song demo is out for $3 ppd. and has an improved sound. AMENITY's front man, Mike Dennie, is also in another band with STATEMENT's Robb, ABYSS' Chris, and Joey from PITCHFORK. They're called FORCED DOWN and their demo is out for $3 ppd. to Robb Osborn/ 5663 Balboa Ave. #132/ San Diego, CA 92111-2075. Greg (ex-BROTHERHOOD), who

AMENITY P:ERIK

also played for AMENITY, is now with STATEMENT. Their is also out, but I don't have their address. SUB SOCIETY also have a demo called "No Legs To Stand On." Write them for more info: JFS Productions/ 4456 Mt. Henry Ave./ S.D., CA 92117. Erik and John, who help me with the zine, have a new band called BLIND JUSTICE. Their line-up consists of K.C. on guitar and Rich "the czar" on bass. Their demo is out and they also sell shirts (designed by Squarehead) Blind Justice/ PO Box 119002/ Ste. #222/ San Diego, CA 92111. NIGHT SOIL MAN has an LP out from Vinyl Communications, OUTWARD have a demo out and HELICOPTER has one too.

As for zines, JFS Productions is coming out with their first issue. Egghead is Donna's zine; write her at 2161 Burroughs St./ San Diego, CA 92111. And then the Batzine, my zine, is coming with a much delayed issue #4. To everybody who sent stuff, the zine is almost done. S.P.A.R. (skins and Punks Against Racism) has really good literature. Write them for support: SPAR/ 4444 Convoy St. #210/ Ste. #222/ San Diego, CA 92111. Down Side records still sell "End Racism" shirts for $10 ppd from Down/ 2015 Garnet Ave #5766/ San Diego, CA 92109. Well, that's about it for our scene report, to those we forgot to mention, write us and tell us for the next one. Thanks!!

ROP/ PO Box 119002/ Suite #222/ San Diego, CA 92111

Yep, shore has been a while since I seen a scene report in this here 'zine. So, I thunk it over an' decided to get off my hoss an' write one. Heck, ever since that oil boom went bust, I ain't been up to much 'sides the occasional hoedown. It's them god-damn, high-falutin', money-grubbin' fellers up north that done it to us!

Now seriously, does anyone out there in the wild, wacky, weird world of punk rock really think Texans actually talk that way? I'll admit a good many people here sport an unusual twang, but most Tex-fiends speak the well known dialect of Midwestian. So, if you're planning on coming to Texas anytime, you needn't brush up on your Hee-Haw speak unless you intend to travel through East Texas, where you might be surprised to find a lot of people with suspicious conditions like six-fingered hands and genetically implanted cowboy hats and shit. Just steer clear of the places that spell everything with K's (like the notorious Karl's Kountry Kitchen in Cowfuck City) and you'll be jist fahn!!!

Anyway, as you should know by now, Austin has been a fantastic cultural mecca in the middle of a c&w desert for many years now. It's been home to many bands, 'zines, people and squirrels. The rent is cheap, the weather sucks most of the time, the Mexican food is good and plentiful, and the yuppies wear tie-dye (yecchhh).

O.K., enough of this tour guide bullshit. time for the actual scene report. Everything that follows is somewhat alphabetized, so as not to appear biased or anything...

Bands: BAD MUTHA GOOSE is a hot, many-membered (youknowhutimean) funk band with a large following locally. The music borders on rap at times and is very energetic. The band somehow encourages people to jump up and down and dance like speed freaks. This is cool because it seems like people often do nothing more that stand rigidly at shows. The band has a couple of releases, one of which was available through Blacklist for a while.

CRUST is a three piece post-industrial sort of band. The emphasis here is upon rhythm, mainly in the form of pounding drums. Weird, distorted vocals are also used, as are bizarre-looking instruments that appear to have been made for forced interrogation sessions or something. They have played numerous shows in the past few months, one of which was with California's Thinking Fellers back in October of '89. More recently they played with THE HICKOIDS (Dec. 9) and did a wicked cover of "Feelings." The band was once called MUD HONEY, but the name was changed, presumably to avoid being confused with the Sub Poppers of the same name.

ED HALL is a very powerful rock band with punk influences. The music can't be correctly labelled, because it seems to change over time. Again, I believe a record (Albert) is available through Blacklist.

EMG is a very metally band that has played out alot recently. The music is somewhat cool but mostly uninteresting. That's just my opinion, and frankly it ain't worth much.

FOREFRONT is a very melodic punk band. They opened for Soulside way back in March of '89. They've played again a few times, but I have yet to see them once more. Their EP (Laughing Field) is/was available through Blacklist, but they sound much better live.

THE HICKOIDS are an institution around here. They play a raw blend of country and punk, which sounds really good. There's a lot of humor involved in the band, and if you'd like to sample said lunacy, I'd suggest you buy the new release, Waltz A Cross Dress Texas. It's available through Toxic Shock, along with some other HICKOIDS stuff. It's hard to really effectively describe the band, but if you enjoy cornbread and spaghetti westerns, you'd probably like 'em. Let's just say that if Willie Nelson had starred in Taxi Driver, these fellers would have down the soundtrack.

HOUSE IN ORBIT is allegedly a ska band, but being the generally unaware sort of chap that I am, I haven't seen them yet. I found out about the existence of this band shortly after complaining to other ska-lovers about the lack of any here in Austin. Figures.

INTENT is Austin's only straight edge band. They play aggressive hardcore, as you might expect. The last time I saw them play was well over a year ago, and they were good then, so I suspect they've improved even more. A demo is availablefor $3 from Bryan Christner at 8900 I-35 apt. 1060/ Austin, TX 78753. Mike, the singer, has promised not to become a glassy-eyed Krishna, but he does enjoy falafel.

THE KILLER BEES are a veteran reggae band. They have a good solid sound and I vaguely remember horns and backup vocals.

POCKET FISHRMEN are a really tight punk/h.c. band that just kicked ass when they played with CRUST and THE HICKOIDS on Dec. 9. They really had it together and impressed the hell outta me. I hope to see more of these guys in the near future.

RETARDED ELF is great funk band with a sharp horn section. There is a hint of rap and a pervading sense of silliness in their music. The name sparked a one-woman protest when the band played with Fugazi last summer. What a great way to get attention! Are you listening G.G.?

THE SKATE NIGS play a thrashy metal/ h.c. crossover sorta thing. I believe they opened for Ministry a while back

SQUAT THRUST is a band I don't know too much about, except for their habit of using dead animals for their performances. I don't know in what context they do this, but it seems pretty lame. I try to merit a band by its actual performance, not by whatever Feederz throwback bullshit they try to pull.

ST37 play a contorted style of rock. They recently had a listening party at Sound Exchange for their new cassette. I think you could find out about it and other stuff from Spasm Cassettes at 504 W. 24th #87/ Austin, TX 78705.

THE SEEMEN are a neat post-industrial/techno sorta thing. They use strange sound effects and at the Thinking Fellers show they played with a film being projected onto them. At the show, they were kind enough to distribute wine to their adoring fans.

Clubs: We're lucky to have a few clubs that will let bands play. Sometimes it's not like that, and other times it seems like there are a million honest venues.

Cannible Club has been a couple different things in the past few years, but it seems like it will stick with its current namesake for a while. The phone number there is (512)472-2002.

Liberty Lunch has been around for ages and has survived many hardships, like when the city wanted to buy the place and convert the neighborhood into some sort of civic center or something. From the looks of things, I'd say it'll be around for a while. The phone number is (512)477-0461.

The Ritz has been host to many great

bands and is pretty large. The phone number is (512) 477-2123.

Zines: Currently there aren't a whole lotta 'zines here, but that sorta thing comes and goes Suburban Nightmare Comes True is done by a Subgenius named Pinto. The zine is humorous and insightful with weird art. Issue #2 includes an interview with ST37, an article about ska, some poetry, and commentary about current. debate over whether or not the distribution of literature with advertising shouldbe allowed on the University of Texas campus. Basically, the university is trying to keep a firm grasp on the modicum of "free speech" permitted. Boring, mainstream, biased official shit is readily available, but if the university feels like it's not making money on something, it tries to do away with it. On December 9th, Pinto and others held a "read-in" on campus where a lot of suppressed literature was distributed. Of course the administration claims nothing happened. Sounds like alot of doublespeak to me. Anyway, SNCT is available from Pinto at 203 East 31st apt. 311/ Austin, TX 78705. Send Pinto a few stamps or a buck or two, 'cause the 'zine is non-profit and Pinto's losing money like ol' Ronnie Reagan is losing hair and brain cells.

HICKOIDS

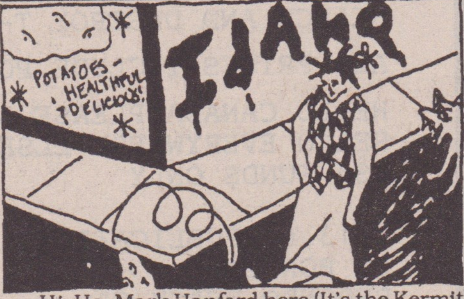
Art Core is done by (I think) Janine G., but it relies heavily upon contributions. It deals mostly with weird art and poetry. Issue 5 is out and has much good stuff, my only complaint is this photo spread that shows all these idiot "hard fuckin' core" types moshing around in leather jackets at Woodshock '89. For those of you who don't know about it, Woodshock is held in the summer and at this particular one it was over 100 degrees. How cool.

Kalte Sterne is my baby and it's still in the works. This 'zine will feature anything that is creative and thoughtfully produced, namely photos, art, short stories, etc. I need contributions. Repeat. I need contributions. All contributors will receive a free issue upon publication. Alas, I speak too soon. Once it's out, you'll hear about it, whether you like it or not. Please send all contributions to my address below.

Miscellaneous: There are several political and social organizations in the area. Most of these groups would probably rather not be mentioned, due to the frightening concept of McCarthy-era style infiltration. One group I will mention is Anti-Racist Action. A.R.A. has finally started here and the effects of this are already starting to be seen. No longer do people just stand there and act scared when boneheads cause problems at gigs or parties. Austin is quickly becoming a nazi-free zone, and I'd advise any out-of-town racists to stay the hell away, for their own good. I mean, if you enjoy getting your ass kicked, then by all means... just kidding. Speaking of ass-kicking, in the past few months Austinites have been alarmed to find kick-ass (for lack of a better term) pieces of art left on windshields and signposts. This has been perpetrated by none other than the ART HO'S, two gals who enjoy practicing art terrorism on unsuspecting bystanders. Keep it up, compadres! Eat my Dada!

Well, that's about all I have to discuss at the moment. I know I have left a lot of people and bands out, but this is due more to my own mental impotence than to favoritism or ill will. If you've been left out, please contact me and I'll rectify it next time. Better yet, why doesn't somebody else do it next time? I'm not too skilled at this and I'm sure there are several people out there who could do a much better job! 'Ello to all my cohorts far and wide, and a big fuck you goes out to racists, sexists, and other scum everywhere!!!

Trevor Strife/ PO Box 7962/ Austin, TX, 78713-7962



Hi, Ho, Mark Hanford here (It's the Kermit the Frog connection). Well, it's been at least a couple of years since there's been a scene report from Boise, so I figured it was about time to bring you up to date with the happenings in "the City of Trees." Things around here are really weird. There are more touring bands coming to town and drawing larger audiences than ever before, but there seems to be less and less participation among the "members" of the "scene." All the bands can be counted on one hand, and it doesn't even take a hand to count the zines. For what it's worth, here's what is going on.

Bands: Probably the most popular underground band in town right now is the DIRT FISHERMEN. Their music is an amalgamation of various alternative styles, sorta like Siouxsie and the Banshees meet REM. Another band that's happening is PSYCHIC KNOT. They are probably the "hardest" band around, with music that reminds me of 7 Seconds and All. This band is made of ex-members of THE GRIND, LD50 and USA, all old Boise hardcore bands. Also worth mentioning is MUMBLYPEG, who were formerly called WAREHOUSE (with a slightly different line-up). They have a poppy-punk sound that could develop into something really great. Hey, they even cover a Crimpshrine song.

In the grungy rock'n'roll noisecore category, we've got the band CAUSTIC RESIN (not that kind of resin, dopeheads). They play self-described "lizard music" and are dedicated to making their own beer. They develop a basic song structure and take it from there on stage. It's an interesting experiment to watch. Also jumping on the lizard music bandwagon is CHUCKWALLA, or CHUCKAWALLA, or CHUCKFANDOGULA depending on how they're feeling on a certain day. They haven't played live yet, but tell me they're ready. They also tell me that they plan to change their name for every show... we'll see. One other band that hasn't played live yet but seems to have their collective shit together is BLANK FRANK & THE TATTOO GODS.

Last, but certainly not least, is the TREE PEOPLE, Boise's answer to Seattle. In fact, they're such an answer that they moved there this fall. They played a lot this last summer, and even put out a 7" produced by Jack Endino. The band consists of three of the members of STATE OF CONFUSION, and will probably "make it," whatever that means.

Local Clubs: Actually I should say "club." The name of the place is THE ZOO and they book all of the bands that other places won't touch including reggae, metal, and has-been rock bands. They also book alternative/ underground/ punk/ hardcore shows. They don't allow stage diving or heavy-duty slamming, but they're still cool. It's an over and under club, with a bar in the back for those that can't watch bands without getting trashed, and an all-ages area in front of the stage.

Promoters: Bands interested in playing in Boise at the Zoo should contact either the owner or the promoter that books most of the alternative shows. The owner's name is Russ and you can call him at (208) 342-9663. He probably won't book you unless you've already got name recognition (like 7 Seconds). The promoter that will book you (hopefully) is Allen Ireland. You can call him at (208) 343-6432 and leave a message on his answering machine.

Radio: I host the local underground/ alternative music show, Mutant Pop every Wednesday night from 10 pm until 2 am on BSU Radio. We are the local public radio station and we broadcast to Boise, Twin Falls, Jackpot (Nevada) and a bunch of other smaller towns. The show has been around since the early '80s and I've been hosting it since late

PSYCHIC KNOT P:JEFF TODD

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'86, early '87. We play a lot of hardcore and noise-core (oh, these wonderful labels), as well as a bit of experimental and punky pop. We try to avoid bands that are on major labels (or their subsidiaries) because they don't need our help, the underground bands do. We also try to feature a lot of obscure and hard to find punk and hardcore, as myself and Tim Tate, my co-host, are both collectors. Any and all bands wanting airplay can send material to BSU Radio — Mutant Pop/ 1910 University Dr./ Boise, ID 83725. If you want to talk to me before sending us stuff, call me between 3 and 5 pm, Monday thru Friday at (208) 385-3663 or after 6 pm at (208) 336-1137. Those of you that are high tech can fax me at (208) 344-6631.

Around the State: I really don't have that good of communication in other parts of Idaho, but I do know there is a small scene in the Twin Falls area, and there's something going on in Moscow. The one band from Moscow that I know of is IGNATIUS, but I'm not sure what they sound like. If you live anywhere else in Idaho, write me at the above address and let me know what's going on.

Zines: There aren't any right now and there haven't been for awhile. C'mon, somebody's got to have the creative energy to do it. Get involved. I'm willing to help, but I'm not gonna be in charge again (I did In the City back in 1985).

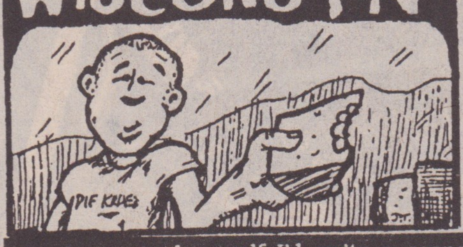
Skinheads: Boise has seen a few youngsters get into the nazi skinhead thing, but they're so contradictory it's funny. (Nazi symbols *and* Jimi Hendrix posters?) Nazi skins are not welcome in Idaho and are not tolerated, so don't even bother.

Drugs: I'm not against drugs, but I think that part of the problem with local people getting involved is that they're too busy waiting for the next dope wagon to get in (quoted from one of the Mutant Pop listeners). Hey folks, pull your head out from behind that baggie, that blotter, that bottle and *do* something. So many people have so much potential that is wasted. The few of us that are involved can't keep doing things for your ass and get involved.

Kill Bon Jovi: Boise is also the home of the "Kill Bon Jovi" movement. You may have seen the stickers on Metallica's guitars on the cover of one of those slick metal magazines. The idea is the brainchild of a local scenester who used to work at Kinko's and prints T-shirts. If you'd like a shirt, contact me and I can put you in touch with him.

Well, that about does it for this time around. I'll try to start writing regularly to keep you up on what's going on (plus, it means the next one will be a lot shorter). Anyone who wants to write me for any reason, my address is Mark Hanford/ 317 E. Bannock #1/ Boise, ID 83712.

WISCONSIN



I promised myself I'd write a scene report before my 18th birthday and I only have one day left. I procrastinate so fucking much, sometimes I wait until my bladder explodes before taking a piss. On with it...

Milwaukee, yeast capital of the world. The Odd Rock Cafe is still ripping people off as usual after being closed down for a spell. The owner sometimes takes his business to another place, the Central Park Ballroom to rip even more people off at $15 a head. Nice place though. Milwaukee's a funny place—when you have a local show, about 50 people show up, and it's the same 50 people each time. When some big rip-off band comes through, you get a couple thousand punks coming out of your asshole. Around these parts being a punk only matters if other people see you being a punk.

NATURAL CAUSE

If you want to see a show in Milwaukee, go to the Unicorn. If you can find it, you can see a decent show for a few bucks, and get to check out some of the local action, speaking of which, is bursting with a few killer bands.

The first band that needs mention is DEMISE. They got a new singer and continue to spew energetic Minor Threat-ish punk. They jump around alot and throw shit into the audience when they play. Write to their guitarist and beg him to record a demo so you too can be possessed by some top-quality core. Grant/ W212 N11198 Meeker Hill Lane/ Germantown, WI 53022.

One of the newer and equally raging bands is HARDWARE. They have plans to record soon and also have t-shirts and stickers and shit like that. HARDWARE c/o Pete/ 5215 South 58 St/ Milwaukee, WI 53220.

Along with them two ya got TRADEMARK blasting out some grungy punk, PHANTASM doing death-911 on speedcore, LSD doing straight at you punk, and back from the grave, SPEED FREAKS whipping out the greatest fucking metallic hardcore you ever did hear. Imagine taking all the best aspects of Metallica, Minor Threat and the Misfits and putting it into one band—this is the SPEED FREAKS! Their tape is not true to their live intensity but will still manage to twist a grin on your face. $3.50 from SPEED FREAKS c/o Dan Duchaine/ 7008 N. 42nd St/ Milwaukee, WI 53209.

Down in Kenosha, BEAUTIFUL BERT & The KROTCH KRICKETS still continue to suprise people with a Stooges/Transexual strip tease act. As far as I know, 10-96, possibly the most intense band on earth, continue to be intense.

Up in Manitowoc some band called WISCONSINTRATION CAMP is said to be tearing shit up. REBEL WALTZ still do their brand of '60s punk and have a few releases out. Also, some guy named Mark Hillstrom who I haven't written in too long has a zine and a tape compilation going called Erosion. Check it out from c/o Mark Hillstrom/ 2134 S. 12/ Manitowoc, WI 54220.

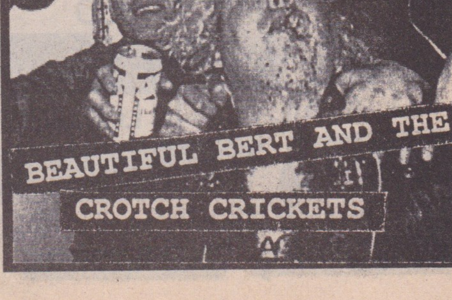
Slightly northwards comes Green Bay, home of DEPO PROVERA. I hear they have some new vinyl out and Norb finally put out another Sick Teen after many long months. Ragman, about the only zine I know of that comes out regularly, has come out again with some nifty shit like an interview with the original Batfuck, oops, I mean man. Pretty decent contents, one buck I believe to: Ragman Zine/ 1015 Wentworth/ Green Bay, WI 54304.

Way, way up in the northwoods in a tiny town of 4,000 called Medford, a few dedicated bands still continue to shake the pine trees and guzzle beer (my guess is more of the latter). As far as I know 9 LIVES are still together and playing out. One of the silliest bands around, VEGGIE SPIT, recorded a demo that's said to kick some pretty dense shit. Last and far from least are MINK CAPITAL TERROR (MCT) who have one 7" out that totally blazes and I believe have released another and moved to the Twin Cities, but I could be wrong as I haven't heard from them since an intense live show over last summer.

Finally we get to my favorite place, Madison. Since I will soon be living there I make it a point to stay most informed. Unfortunatly, Madison only has one place that has shows on any kind of a regular basis, and it's a teen center so nobody out of high school is supposed to get in, but this rule is never obeyed. A few hundred people are able to pack in, decent place, cheap cover, always gives local bands at least one chance. Write for a show in Madison-New Loft/ 112 N. Fairchild St/ Madison, WI 53703.

A few other clubs put on some noise and '70s retro-rock shows on occasion, but it's mostly over-21 to get in, although I hear that's not too strict since Madison is a college town. One guy needs mentioning here, Sean Wipfli, who runs Ruin Records which now seems to be in limbo, although I hear that Sean is planning on putting out an APPLIANCES-SFB (I Think that's how the name goes) 7" soon, which are one of the hottest unknown noise bands around. To my knowledge, he still has some IMMINENT ATTACK speedcore type 7" left as well as the magnificent and wonderous Wiscompilation, The Day The Cows Died, with all the killer Wisconsin bands on it from a year or so back. I think the 7" and tape are $4 each, but don't quote me. Sean and this Keith person also put out a two page zine called Organ with lots of spiffy reviews of the newest records and

PARASITE



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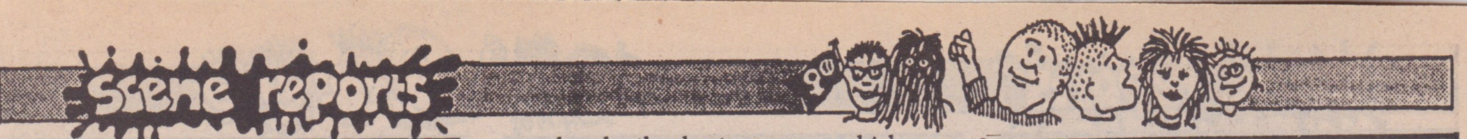


shows, 25¢ will get you the latest one from Sean Wipfli Inc./ 108 S. Broom St./ Madison, WI 53703

IMMINENT ATTACK got a very loud screeching singer that gives you a headache when you see them live, but their 7" cooks, and hell, sometimes you just need that kind of headache. I also heard word of a hardcore radio hour on campus but I have no further details. Intense Expression is a pretty decent, thick local zine with some pretty decent NED comix and reviews and stuff, mostly local but entertaining. Intense Expression/ 5045 Piccadilly Dr/ Madison, WI 53714.

INSPECTOR 12 are a big local favorite and have released two tapes and a 7" filled with melodic punk you might want to check out. INSPECTOR 12/ 504 Crestview Dr./ Madison, WI 53716.

SOCIAL INTERROGATION changed their name to PARISITE and continue to blast out some original metallic thrash. They really should record something so everyone can witness their unique brand of thrash. Finally, NATURAL CAUSE dish out a combination of Slayer and, as Dave HARDWARE says, vocals reminiscient of side two COC Animosity. Pretty tight and horrific display of thundering thrash, could be less like Slayer and more like themselves though.

Fuck, I almost forgot to tell you who I am! I'm Eric and write Optophobia zine with a little help from some friends. Issue #5 just came out with MORAL CRUX, IMPULSE MANSLAUGHTER, DEMISE, EXOTERACY, MISERY and GENETICIDE plus reviews, views, and a blend of gross cartoons. If you want a zine it's $1.75 ppd. and if you want to bitch at me for not mentioning you in my scene report, that's free. Any questions?

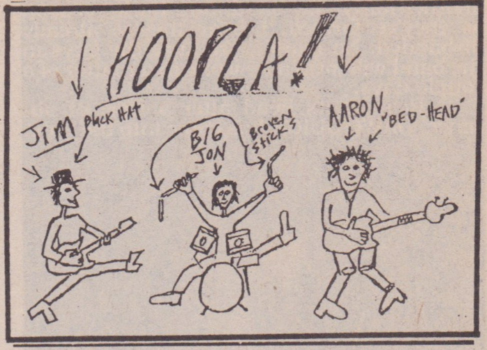
Optophobia/ W272 N2141 Fieldhack Dr./
Pewaukee, WI 53072

Carbondale - LISTEN UP ALL YOU PEOPLE!! Here is the latest scene report. I'm kinda disappointed that we didn't get much response from the last one. Oh well, ya'll are missing out on a cool town. We pay all out-of-town bands the best we can, which can average from $100-$200, depending on the turnout. 611 pizza is your best-bet, if you want an all-ages show. Bands will get about 75% of the door plus some free pizza and beer. Now can you beat that in Southern Illinois? I doubt it. If you want a show there for the spring semester, or can get our local bands out-of-town shows, then call either Mark or Taz (from Diet Christ) at (618) 549-1793 (they have an answering machine) or me (Hoopla!) at (618)529-1784. 611 has been remodeled this past semester and now has a more open atmosphere for shows. Carbondale is a hot spot for small touring bands. We welcome all genres of music to our town; as well as different ideological standpoints (except Nazified ones!). We want to offer something for almost everyones underground tastes. If your band falls anywhere near the genres of punk-funk-hardcore-oidisco-reggae-psychobilly-mosh-thrash-drunk rock-junk-experimental-noise trash with a slight '70s feel, then you are welcome to our town. That covers a lot of ground because we have such a diverse scene here, and we need to fulfill peoples tastes as well as turn people on to new stuff. So give us a call, we'll be having shows here from January to mid-May, then school will be out for a few weeks.

Basement jams aren't as frequent because of the Halloween disaster. For the past three years we had an anti-strip bash at the local House-o-Voodew basement. It was always a fun-rowdy-non-violent alternative to the massive brawls of people that took over our local strip. Well, this year we had seven bands scheduled. C.B.R., HOOPLA!, ULTRAMAN, REDNECKS IN PAIN, WHOPPERS TASTE GOOD, IMMORAL MINORITY, and THOSE ONE GUYS. But unfortunately, there was a total police state in the city of Carbondale, because the city was trying to suppress the street party that occured every Halloween weekend. Well, the cops are real bored so they decide to come fuck with us. As HOOPLA! was in the middle of our song that heckles redneckkks, the cops come into the basement and break up our gathering because it was "mob action." Give me a fuckin' break. The mob took over the strip the night before and later on that night. They had absolutely no right to fuck with us. They were being total dickheads. The sprayed mace in a few peoples faces for no reason, and just gave us a lot of shit because we were different. I almost got assaulted because I said to one of the more tempermental cops, "Hope you have fun bashin' heads in." He then walked over to me and said, "How about I start with yours." Oh yeah, I forgot, be silent and don't have fun, go home, turn on your t.v.'s, and pretend that you don't exist.

Extortion fanzine is dead. Fangoozine is alive. I decided to put all my stuff into something different under the guidance of Taz from Diet Christ. The first issue has interviews with Bob Z. and Problem Children; lots of crazy art from Carrie, Rod, Joe and others; comix galore; a way-crazy layout; TIPS ON MIND LOSS, reviews and all the other various bullshit that fanzines have. #2 should be out by February. So far it has BLOODY MESS, PLAID RETINA, more crazy art and articles and comix and reviews and anything else our demented minds can create. #1 is 20 pages full-size and $1 ppd. #2 should be about 26 pgs. for $1 ppd. Send Taz your used condoms, money, and letters to 410 E. College/ Carbondale, Il 62901. He loves fanzine mail just as much as any other worthless fanzine editor.

The local music scene has been looking up lately due to an increase in the number of new bands coming out of the basements. BLUE MEANIES is a new hardcore/funk band that has emerged. Their shows are usually wild and wooly. DIET CHRIST is still kicking around, but they haven't played locally a lot this year, but managed to play some out-of-town shows recently. They have demos, shirts, and other fun stuff available.



They're looking to play some more out-of-town shows next semester. GAS CHAMBER is another new band that plays a mixture of melodic old-style punk with oi influences. They win the award for dressing more silly than any other band in town. The last time the played out, they were almost in tune. Speaking of being out of tune, the band I play in, HOOPLA! (we play garage junk-funk), will have a demo out by the time you read this. It's called "Everbody Wants Some" and it'll have about 9 songs with lyrics included. We are finally learning how to play our instruments. What an interesting concept!? IMMORAL MINORITY are still playing out and getting better all the time. They might record something soon also. I'm fairly excited about how the music scene here has been increasing in diversity and fun. Otherwise, I wouldn't be spending my limited amount of time on this silly-ass scene report.

One final comment to all you people at MR&R. Why do you inspire me to think about the world around me? Where do you get off by offering a diverse alternative to the rock-star laden music "industry??!! Every time I read your rag, I want to do something for others. On top of that, I keep wanting to buy all these great albums and tapes that I might not of been turned on to otherwise. And besides, I don't have that much money to spend. Well, at least I know that it's going somewhere that I want it to.

Hello to all my penpals and friends that I've met through underground networking system! Write me!!! Please call for shows, we need some thought-provoking entertainment to break up this monotony of college.

If anyone is reading this in the Chicago area, I need to make some contacts with cool people because I'll be doing an internship in the city this upcoming summer. Is there anyone out there!?!?!? My address is 407 W. Elm/ Carbondale, IL 62901. Aaron Nauth.

This is a scene report from the Northeast Ohio area in capsule form, so you can read exactly what you want to read and ignore all the rest.

Bands- Well, gee whiz fellas. I guess they are about the same as always. A few new ones poking forth now and then.

FUZZHEAD is a fairly new thing in the area. It's from the Bill Weita family of bands, so, my friends, you can guess there's a good time for all to be had out of that.

VOLKSWHALE is gathering its courage and preparing for its first ever live performance. Apparently, the demo tape and the upcoming 7" e. p. was not enough for them.

THE MAGNETIC DOG SISTERS is

another fairly new band, but, hark, as soon as they've formed, I hear they've already disbanded. No matter, I'm sure the guys in the band will form a new one in a matter of a couple days.

2 WIDE 4 LIPPS P:DAVE

Rearing its head after a time of absence, DAWG JUICE has come into the limelight again, splitting a show with the likes of ICONS OF SIMPLICITY and the all new band, OI AND THE ENCHILADAS. Apparently, OI's premier show went off quite well, with them ripping through several Bob Seeger cover tunes.

Another hip happening went down up in Cleveland with SOCKEYE, WENDY SANDANISTA DUKE AND THE ANARCHISTS and SHIITE PAPER joining forces to put on the "Class of '69 Reunion Show". THE ANARCHISTS put on their premeire show by proving themselves true to their name by trading instruments in mid-set, playing pots and pans and generally not obeying any rules. SHIITE PAPER, tighter than ever, in their second show, proved why they really are SHIITE PAPER.

Lessee, I know I'm forgetting much shit, but then again, who cares. Still kicking around the area doing local gigs are HYPER AS HELL, DOES IT MATTER?, 2 WIDE 4 LIPPS, etc. Too numerous to mention, but check these people out, because they're swell.

Records and Tapes- I realize that I am bound to leave out some stuff in this category and, truly, I apologize, but, hey, if you want me to put the good word in for you, drop me a line.

Well, the months of waiting are over. Recorded in mid-March, the SOCKEYE/That Cheezy Sensation (S.Carolina) split 7" e.p is now out! Four tunes by the SOCKEYE guys that'll make you wet your pants with glee. Hurry and order now, there are only about 700 left!

Like I said up yonder, VOLKSWHALE is also planning a debut 7". Check out this band now and then get their 7", it'll be hot and limited to only 500 pressed.

A couple have also come squitin' outta the Cleveland area. One I noticed in the store, but was too poor to buy was the new GHOST SONATA 7" . I don't know much about the music (I did see them play about four years ago), but it's a hell of a cool package with all sorts of trinkets and such. Also I spotted a new PRISONSHAKE 7". That's gotta be about four or five now for them.

Also, Russ, from Brecksville, editor of Energy Gone Berzerk, says that LPs by SOSUMI and FLOYD BAND are in the works. Me, I don't know much about it. He says there's a new STARVATION ARMY LP due out pretty soon as well.

Tapes, hey, be serious, you know there are tapes out here. FUZZHEAD gave forth their first tape recently along with other local weirdos, BOOGER SAFETY PILL BARN. There are also new demos by the likes of BUG and a zillion others. You know, you really ought to come visit us here in Ohio. Everything happens here.

Zines- There are quite a few to mention. There's a little thing called Zowie! out here that has been spewing forth a few minis.

As I mentioned, Energy Gone Berzerk is a new fanzine coming out of Brecksville. It's done on a word-processor and offers some good, honest, concise journalism. The first issue is out now with an interview of Sick of It All and only costs 50¢. Also, Russ, the editor, is trying to start doing comps and needs some bands, so get in touch with him.

Ear of Corn is attempting to get the lead out and get out the 10th issue finally. It's going to be a big issue for this one with a possible format change. The upcoming issue will include interviews with Nomeansno and Eeyore Power Tulip among others.

Also from the area is the ever powerful Dumpster Times. A year end, "post-modern" issue is due out soon. The first issue of 1990, then, will be on cassette, so look for that one!

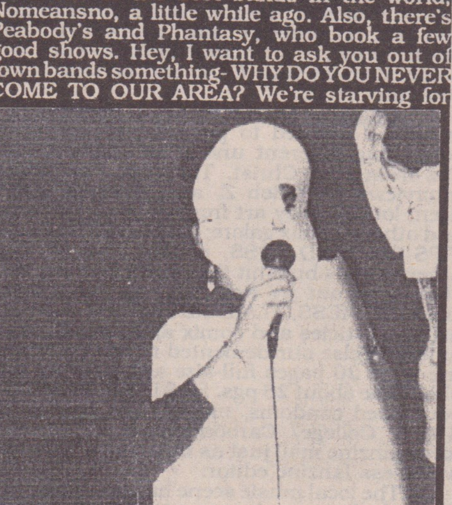
Murtaugh #3 came out awhile ago, but I didn't get it unt a bit ago. As usual, it's a great zine with lots to read and look at. Check into this one. Issue #3 has interviews with SOCKEYE and the Straw Dogs.

I'm gonna say that's all for the zines, but don't lynch me if I'm wrong. Geez, I'm only human.

Clubs- This hardly even seems like something to bother with especially in my area of NE Ohio. OK, so here there's JB's and the Bauhaus. I guess that's about it. Do you want to book a show at either of these clubs? I doubt it very much.

Up in Cleveland, a new club has opened up. It has housed shows by Fourwaycross, Fidelity Jones and SOCKEYE, so far. The name of the place is the Artichoke and it's a really cool place to go to. It's set in an old gutted library. Pretty cool surroundings to go see a show. This is a place bands should book at, really!

Pat's in the Flats continues to have basically local shows, although, they did have one of the best bands in the world, Nomeansno, a little while ago. Also, there's Peabody's and Phantasy, who book a few good shows. Hey, I want to ask you out of town bands something- WHY DO YOU NEVER COME TO OUR AREA? We're starving for bands out here fellas, c'mon!



VOLKSWHALE P:MONICA

SOCKEYE P:DARRELL

Art- Oooh... it's everywhere. Actually, it's not, but a new independent gallery has opened in the area called Mantis Gallery. It's in Kent on Water Street near JB's. I haven't checked it out yet, but they've had art and music shows. Should be cool.

Also keeping the artistic integrity of the area in tact is a new cable TV show. It's on public access channel 7 here in Akron and it's called It Came From Akron. The one edition I have seen was a mish-mash of all that makes Akron the special place it is- no, really, it was pretty good! It has been airing at 7:30 pm, but that will be changing shortly to 6:00 or 6:30 PM, duh, ah, I forget.

Of course, for true culture, we need look no further than to our own Theatre of Sorts, the great local acting troupe or whatever you want to call them. Always on the move and always in the limelight.

Radio- I don't like to listen to it. WAPS is in Akron, but it caters to people who like Depeche Commode and shit, so I don't like it much.

WKSR is Kent State's alternative station. Various sorts of psychotics take the airwaves over and do with it what they can. A pretty happening set-up at certain times in the day and night.

WCSB is the big bad boy of radio in Cleveland. They work out of Cleveland State with a lively as hell format. Some of the best shows belong to Luigi-Bob Drake, Steve Wainstead and Mike Kole and I'm not just saying that because they all interviewed me at various times. Seriously, direct your stuff to them, if you're looking for some airplay. I can't promise anything, but, they're cool guys, I'm sure they'll give it a fair shake.

Addresses- Oh, golly gee, I'll take it slow and get as many of these right as I can. FUZZHEAD/ P.O. Box 257/ Kent, OH 44240. ICONS OF SIMPLICITY/ P.O. Box 2143/ Stow,OH 44224. SOCKEYE/ P.O. Box 2143/ Stow, OH 44224. WENDY SANDANISTA DUKE AND THE ANARCHISTS/ P.O. Box 80083/Akron, OH 44308. 2 WIDE 4 LIPPS (7" e.p. available for $3, still) 4252 Fairchild/ Kent, OH 44240. SOCKEYE/ That Cheezy Sensation split 7" e.p. is $3.50 ppd. from SOCKEYE's address. BOOGER SAFETY PILL BARN and BUG are at P.O. Box 2143/ Stow, OH 44224, also. Energy Gone Berzerk and Berzerk Tapes can be contacted in care of Russ Murphy/ 9890 Tamarack/ Brecksville, OH 44141. Zowie c/o Andrew Kyle/6261 Pinto Dr./ Clinton, OH 44216. Ear of Corn

($1 per issue) from P.O. Box 2143/Stow, OH 44224. Dumpster Times ($1, I think) from P.O. Box 80083/Akron, OH 44308. Murtaugh (write) from 1600 Groton Dr./ Hudson, OH 44236. The Artichoke/ 5425 Broadway/ Cleveland, OH 44127. WCSB/ Cleveland State University/ Rhodes Tower Suite 956/ Cleveland, OH 44115.

That's all for me for this time. I hope at least one person reads this slop. If not, I can live with it. Sadly departing, but soon to return, Dave.

PENNSYLVANIA

Although State College has a long active scene history I don't think it has ever had a scene report. Right now things are bubbling and it's time to let the world know we exist!

Back in early Sept. Ross (in photo) started a group called P@FATypes (Punks, Anarchists, Freaks and Alternatve Types). The main idea was just to get people together once a week or so to meet each other, have fun and hang out. What it turned into is a great avenue through which created energy can be channeled. One night we spontaneously marched through town with a drum, flute and American flag singing the Star Spangled Banner all the while. You shoulda seen passerbys' expressions. Some of them had that, "What the hell are the weirdos doing waving the flag, those pinkos" look on thier faces. Another night someone brought a bag full of chalk and about fifty people went through town in small groups writing strange, funny and downright abnoxious things all over the place. Some of the things seen the next day were; "SAVE THE CHOK", "CHOKBORED", "PEACE, LOVE AND CHOK", and this one was in front of a cheesey art gallery, "FART".

The climax of the energy flow, however, was when about fifteen of us met in front of a heavily trafficed building on Penn State campus and spouted at the top of our lungs everything from random, backyard readings from the dictionary and Bob Blacks "Abolition of Work", to chanting "Hare Khrsna..."

MOSQUITO HEAD

Meanwhile, others were pounding on tin drums, screaming, whistling, dancing and taunting what became a crowd of over a hundred onlookers. At one point I pulled a hat over my face and ran moaning through the crowd as if in agony. Another guy, Dave Tomato, gargled water and brushed his teeth, drooling all over himself.

That was the last really energetic thing we've done. Now that we're into the winter months it seems that everyone is hibernating. However, we should get things going again in the spring.

Meanwhile, Ross has been doing shows through your Book Your Own page. We've had Fidelity Jones, The Big Thing, from Philly, and Life Sentence. There are at least two more shows in the works and the possibility for infinitely more. For info on booking shows in State College contact: Ross Perchonok/ 228 W. Prospect/ State College, PA, 16801/ (814) 237-7275. See his listing in the "Book Your Own Tour" page.

Music wise the best band here is SLAG. They have an incredibly heavy heavy COC sound. Their 7" should be out by now. T-Shirts are five bucks. SLAG/ PO Box 10552, Calder Square/ State College PA, 16805: (814) 867-8862

HEART OF DARKNESS has been around forever and has gone from more of a hardcore sound to hardrock. Availability of their "Wrecked" car driving influenced tape is questionable, but T-Shirts are $7 to HOD/ 100 W. Hamilton/ State College, PA 16801.

RUDER THAN YOU are skanking it up, doing parties and stuff. No plans for recording yet, but incredibly fun live, if you're into Ska. For shows call (814) 867-1160.

MOSQUITOHEAD is a high school band that is trying to recapture the energy of the late 70's, Sex Pistols, etc. For Shows: Mike Kip/ 139 Harris Ave/ Boalsburg, PA 16827.

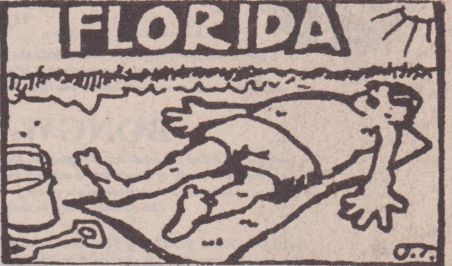
SANDWICH does psychedelic 60's garage punk, lots o' distortion. Playing out a lot. Same address as Ruder Than You.

I have a magazine called Mindless Confusion. Lots of paste up art, ala John Yates, articles, opinions and poetry. Next issue should be out by now. About 30 pages 8 1/2 x 11. Send one buck to me: Chris O'Brien/ 791 Cornwall Rd/ State College PA 16803/ (814) 237-4140.

Nearby in Altoona PA, SLUDGE grinds out full force hardcore thrash, and NECRACEDIA has reformed, doing punk hardcore stuff that shreds.

By the way, State College is a cool place to visit on your way to New York or anywhere. You'll have a place to crash and friendly hospitable people to hang with. Get in touch with me at the above address.

SLAG



FLORIDA

Golly, not too much going on down here lately. I guess the headlining story this time is the closing of the Cameo Theatre in Miami Beach. After years of incredible shows and who knows how many management changes, the Cameo has gone under. The first guy to do shows at the Cameo was the Miami indy promoter legend nice guy, Richard Shelter of THE PREACHERS. Other good folks like Mary Titus of GSP Productions fame and Jason Mindbender have also done shows at the Cameo. Virtually anybody who is (or was, in some cases) has played the Cameo. A partial list of world class act include: Dead Kennedys, Circle Jerks, Rhythm Pigs, Necros, GBH, Dead Boys, Ramones, AOD, Butthole Surfers, 7 Seconds, Doggy Style, Brotherhood, Dag Nasty, Descendents, DI, Slayer, Motorhead, At War, Scream, SNFU, Bad Brains, Youth of Today, Government Issue, Meatmen, DOA, Black Flag, COC, DRI, Rollins Band, MIA, Flaming Lips...ad infinitum, as well as Florida greats like BROKEN TALENT, SEWER ZOMBIES, STEVIE STILLETTO, DISORDERLY CONDUCT, SECTOR 4, BELCHINC PENGUINS, NO FRAUD, THE DRILLS, etc., etc., etc.

The place will be dearly missed. As Sergio, the Cameo crew guy with various parts of his anatomy pierced might have said, "That is one real tough break for you, okay." (Sergio won't be missed.) I guess you have to know him to tollerate him.

For what it's worth, Mary of GSP has found a club 4 or 5 miles north of the Cameo to do shows in. The Chicago Club, Mary says, is a nice place—holds about 400 people. Nice lighting and stuff, too. On December 30, Mary is doing a show with Vision from New Jersey, SLAP OF REALITY, and THE BELIEVERS.

Speaking of THE BELIEVERS, Mary's son Ray, who used to drum for BAD REP is now drumming for them. Contact: GSP Productions/ 433 38th St./ West Palm Beach, Fl 33407.

Still speaking of THE BELIEVERS, they are busy working on their 7" to be released on One World Records. OWR is run by the same guy who does Open Your Eyes 'zine, formerally from Washington, now based in Daytona.

Oh, shit! Almost forgot. Before I write one more word, I gotta thank Melmo from Palm Bay for the shit load of pictures she sent me that you see here. (5-8 pictures constitutes a shit load, by definition. Eight pictures or more is a fuck load, in case you were wondering.)

DEAD SERIOS is a band form Indian River County Featuring ex-DISORDERLY CONDUCT drummer Bill Erwin. They play some rockin' crossover, if you're into that genre. Great stage show, too. Pictured is singer Dead Lee, hangin' tough in his Morton Downey stance. Yeah!!!

Mess with Jennifer Zimmerman of THE

SHOCKABILLY... "JUST BEAUTIFUL"

shimmy-027..LP , CASSETTE & CD

After all these years of low-fi bootleg tapes of this legendary band, shimmy-disc is thrilled to bring you the definitive LIVE release by Eugene Chadbourne , Kramer & David Licht. Extraordinary concert recordings hand-picked by Kramer. 70 minute CD features 1982's "DAWN OF SHOCKABILLY" plus an extra 25 minutes of unreleased live tracks, all recorded 1983-1985, and full of surprises. 80 minute cassette features 1989 remixes of "DAWN OF SHOCKABILLY" & "SHOCKABILLY COLOSSEUM" !!!

DANIEL JOHNSTON... "1990"

shimmy-028... LP , CASSETTE & CD

O.K. kids..It's time to learn about the great Daniel Johnston, who recorded most of these songs during a hectic trip to Noise New York in the summer of 1988. These are Daniel's first studio recordings, showing him to be a most uncommon visionary...indeed, the Blake of our generation.With surprise Sonic guests...The CD features Daniel leading his church choir in song. WOW...

KING MISSILE... "MYSTICAL SHIT"

shimmy-029..LP , CASSETTE & CD

John Hall dropped the "dog fly religion" , and soon embarked upon the most challenging spiritual journey of his career... to dive into Noise New York with Stephen Dansiger (Pianosaurus) and new member/co-songwriter Dave Rick (Bongwater,Phantom Tollbooth). And you think it's just coincidental that this 3rd release is a masterpiece? 70 minute CD features their debut EP "FLUTING ON THE HUMP".

B.A.L.L... "B.A.L.L. FOUR (HARDBALL)"

shimmy-030..LP, CASSETTE & CD

Too soon, you say? Fuck you. Here's the final classic LP from the B.A.L.L. vaults. Fleming, Kramer and the Rummager spend 10 days on tour in the U.K. and here lie the results... A smashingly desperate cup of arsenic for the gutter side of your mind...a relentless tribute to rock-hard histrionics..indeed, a flaming wall of pig-fuck. For sure. Side one was completed before the band broke up only 4 days into their Dec.89 European tour, while side 2 contains all instrumentals. The CD contains extra tunes from "PERIOD".

BONGWATER ... "TOO MUCH SLEEP"

shimmy-031..LP, CASSETTE & CD

The long awaited 2nd LP from Ann Magnuson, Kramer and Dave Rick is as erotically disturbing as 1988's DOUBLE BUMMER, but shows the "gentler,kinder" side of this ground-breaking combo. Two years and thousands of hours in the making, this disc brings the right side of your brain as close to the left as it has ever been...a montage of sleep, a parade of alpha waves, a nightmare for those who dare to submerge themselves once again in the deepest pools of Bongwater...soon to be a classic,this disc will be seen as the paramount of artistic endeavor in our generation. So buy it up. The cassette features their debut EP "BREAKING NO NEW GROUND", available now for the first time on cassette format. So what's your excuse?

And prepare yourself for new shimmy-discs in 1990 like REBBY SHARP's (ex-Orthotonics) debut solo LP, the startling live Knitting Factory compilation "THE 1st WEEKEND OF THE 90's" featuring 9 shimmy bands, JAD FAIR & KRAMER's new LP "THE SOUND OF MUSIC", an LP of hardcore tunes by JOHN ZORN's "NAKED CITY"; WHEN PEOPLE WERE SHORTER's "PORGY & BESS", "SAPLINGS" by the TINKLERS, FRED LANE's newly recorded LP "ICE PICK TO THE MOON", Volume 2 of "LYRICS BY ERNEST NOYES BROOKINGS",etc...

ALSO GOING FAST = "YOU DON'T LOVE ME YET/PORPOISE SONG" 7" by BONGWATER , & THE UNCLE BEN 7" by WPWS&LNTW and the shimmy-video compilation with BONGWATER, GWAR, SHOCKABILLY, B.A.L.L., GALAXIE 500, VELVET MONKEYS, KING MISSILE, SPONGEHEAD, DOGBOWL, MICHAEL CUDAHY, WHEN PEOPLE WERE SHORTER,etc...90 MINUTES = $25 AND OF COURSE PLEASE DO NOT FORGET "B.A.L.L. ON T.V." ...60 minutes of unmitigated hell and high water = $20

NEW SHIMMY-DISC LOGO 100% COTTON SWEATSHIRTS (L or XL) = $20
AND NEW SHIMMY-DISC LOGO 100% COTTON LONG SLEEVE T-SHIRTS (L or XL) = $15
NEW 100% cotton KING MISSILE "MYSTICAL SHIT" SHIRT (L or XL) = $10

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GENITORTURERS

GENITORTURERS and die!

FWA is a band from Miami. They have a real good 12" out. So go get it, dork-face.

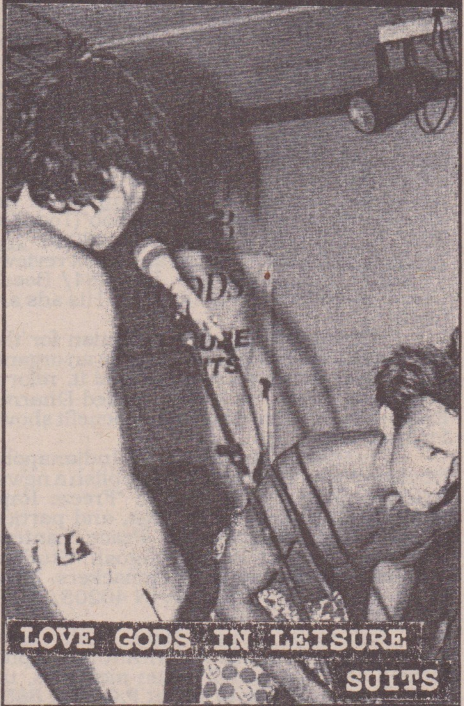
POWERHOUSE are also from Miami. They have a demo out now and will have a 7" out probably by the time you read this. Everybody raves about these guys.

The mighty ROIDZ are supposed to put out an album on Terry Black's label, New Order Records. DEATH TURD, a band featuring the ROIDZ' drummer on drums and the ROIDZ' singer on guitar, has a demo out on New Order. I saw it in Confusion Records in Stuart, but I haven't heard it yet. Confusing John says,"If you like toasters as much as I like nose spray, you'll love this." He later added,"These guys make music like my mom makes cheese cake," but would not elaborate on either comment. Buy it and see what the critics are raving about. New Order Records/ PO Box 6185/ West Palm Beach,Fl, 33405-0185. A couple of other bands related with New Order Records are FATAL SIN and CLYSIUM.

ALL PICS:MELMO

FWA

SLAP OF REALITY have a way rippin' 7" out on Vinyl Communications in California. The melodies are real catchy. The guitar goes,"RRRRrrrRRR rrr," the bass goes, "Doobity doobity," the drums go, "Dubba Dubba Rat-a-Tat-Tat crash-crash-crash." In other words, I like it. Green wax, too!! Write em: SLAP OF REALITY/ PO Box 221/ Brandon,FL, 34299-0211.


LOVE GODS IN LEISURE SUITS

NO FRAUD

QUIT is another damn band from Miami. The drummer is from CHOCOLATE GRASSHOPPER and the bassist is from JOHNNY BLADE. They have a Descendents/ Dag Nasty type sound. They're supposed to open for 7 Seconds sometime in December.

LOVE GODS IN LEISURE SUITS. They've recently played some big places like New York City and Atlanta. Their debut album is selling well. They have four US distributers—and one in Europe. Their new address is 633 Jamestown Blvd. #2195/ Altamonte Springs, FL 32714. Lovegod/singer Mike tells me that MOTHER MARY AND THE CHICKEN ROUNDULETTES have changed their name to GROWN MAN NAKED. No, I've never seen (a) GROWN MAN NAKED.

PEOPLE'S COURT

CHEESE RIDDLE #17 has done it again. First, they played an all acoustic set of such classics as, "The Sounds of Silence," "Blowing in the Wind," and "Lesbian Death Dirge," under the name LESTER, CHESTER AND HERB. Then, two nights later they did their joke straight edge set under the name YOUTH OF TUESDAY. The singer wore a skin head wig and called himself Jay of Tuesday. They did originals such as, "Bald, Rich Vegetarian Kid Too Ugly To Get Laid," and "Straight Until I'm 21," with lyrics like, "Straight until I'm 21/But now I'll have some real fun/Slamming brewskis left and right/ Eating burgers every night." They are the Anti-Cappo, you've gotta love 'em.

Oh, a final note. As you can tell from the picture, the guys in THE PEOPLE'S COURT do not dress in women's clothing as was previously reported. They do, however, do an amazing cover of the theme from "Webster." My sincere apologies . Next time I'll check my sources.

Look, these are just my pitiful attempts at humor. This stuff is supposed to be fun,right? Bob Suren/ 3421 S.E. Micanopy Terrace/ Stuart,FL 34994.

Hello, this is Ryan here with my second and hopefully(gulp) regular scene report.

First of all, the shows. The Ritz Music Hall, the only place in Indy, hosted G.B.H. ($9!), P.I.L. ($18!), F.U.C.T., Skeletal Earth, TRANSGRESSION ($5), and Red Hot Chili Peppers ($12). This place is money-hungry, ignorant to the outside world, enforces shit with big bouncers by the stage, and threatens to close every time some moron breaks his arm doing a back flip or something and the police get angry. I am now officially boycotting that monopoly on our local scene, screw them, I'll go to Chicago. However, the new Flipside place in Anderson, Indiana had it's first show with V.B.F., BITCH HEAD, AND RADIATION SICKNESS, so that's promising. Also, The Alternative Music Center held a show with Rednecks In Pain, TRANS-

Scene reports

LYNYRD'S INNARDS

GRESSION, and RADIATION SICKNESS.

The bands- BLUCK replaced bassist Dave with someone from S. Carolina who used to be in G.C.P., I think. Last I heard they're discussing a 7" release on the Panx label in France. You can still get the Blucked Up! demo for $5ppd from Porkopolis/ P.O. Box 3629/ Cinn., OH 45201, or BLUCK/ 811 S Fleming St./ Indpls, IN 46241.

SLOPPY SECONDS' Destroyed LP is out!! It's great!! Buy it!! It's available from Toxic Shock, along with their classic first EP which is like $4. Gee, it used to be like one I think.... They have new shirts, too. 1632 E. National Ave/ Indpls, IN 46227.

F.O.N. (Freaks of Nature) are about the only solid, straight-forward punk band from here. Their EP, Same Difference, is cool and $3ppd form Matt Hart/ 1603 W. Adams/ Muncie, IN 47303.

I still don't know too much about G.O.O.L. (GENERATION OUT OF LUCK) besides that their Eroded Away demo is $2ppd and shirts are six. Jess Hottle/ 1030 East 106th St/ Indpls, IN 46285.

My pal Tyler is pressing a new TRANSGRESSION EP which should be out. It's a split 7" with Apocalypse from L.A. and it's available through 'Cide-Show or Chris Eagen's Desperate Attempt which has moved to 1320 S. Third St./ Louisville, KY 40208. Oh!- the EP is $3ppd US, $4ppd Canada, $5 overseas.

BITCH HEAD have gone through some member changes but they're still rockin' away. TOXIC REASONS and RAW MEAT play a lot and JOT opened for 7 Seconds.

Recently, I've been alerted to the fact that there IS life outside of Indianapolis, namely LYNARD'S INNARDS. They're from up north, by Lake Michigan, and they've played with Naked Raygun and hopefully Life Sentence in January. They're temporarily inactive due to college but they'll be playing over the holidays. The trio had a demo, Hellclown (review MRR #78) which is now sold out. Write them at 1204 Aspen Dr./ Valparaiso, IN 46383.

PSYCHO REGGAE manage to pull off Big Black covers and Cheap Trick in the same set. Talk about variety! Supposedly they have a deal with Secret Records. I hear they're great. Write them at P.O. Box 2162/ Valparaiso, IN 46384.

THE SLEEZE DOGS broke up and got back together. Sex Pistols type band with lyrics about sex and attitude. They sell lots of tapes, so if you wandt one, write them c/o Central Studios/ 5462 Central Ave./ Portage, IN 46368.

B.S. BOWLERS have a tape out called Doin' It R' Way. They're Dead Milkmen style humor who like to slag other local bands (namely PSYCHO REGGAE), glorify L.S.D., and put down a guy who drinks all at once. They're pretty popular, so write 'em at P.O. Box 2573/ Gary, IN 46403.

THE KURSED, formerly ASTRAL ZOMBIES, are an excellent HC band but their attempt at a four track demo fell through. Great live band with a large following. They also opened for C.O.C. in Green Bay. Sorry, no address!

Also, a mistake last time. BLACKLISTED (who have a new demo) and SEMINAL EXPULSION are two different bands. Oops, sorry!!

Some other bands: RADIATION SICKNESS, OUTSPOKEN, HERETIC LUNCH, MONKEY FISH, ANXIETY NEUROSIS, PRIMATES, and metallers DROP DEAD, RATZKRIEG,and PRIMITIVE INFINITY.

Also, my band, Indy's only s.e. band, needs a drummer. Please get in touch.

Zines! Well, there's the one I do called Step Up! The first one is done and has int's with Brotherhood (r.i.p.), Sockeye, CLEAR SIGHT, Release, and Forthright all for $1.50ppd or trade for your zine. Accepting contributions now for #2. Zugang#5 is two stamps for postage with SNFU, F.O.N., and more. #4 is still available with RADIATION SICKNESS. Also, the Nature in the Raw comp. tape is $3ppd. Lisa L./ 2300 S "E" St./ Richmond, IN 47374. Godsend is $1ppd or swap from Todd/ 1401 Fuquay Rd./ Evansville, IN 47715. Muddvein is an art 'zine for like a dollar from "Joebob"(Todd) at 7055 E. 106th St./ Fishers, IN 46038. The Twilight Zine is art, poetry, and book reviews for $1ppd from John/ P.O. Box 284/ Beech Grove, IN 46107. Get it, it's good. His ads are free!!

NORML (National Orginization for the Reformation of Marijuana Laws) is an organization that wants to, you guessed it, reform dope laws. They run a place called Dharma Emporium, and have had many benefit shows for their cause.

I just found out about the Indianapolis Nuclear Weapons Freeze who publish a newsletter, walk every June, hold "Freeze Rap" monthly educational meetings, and participate in the International Peace Lantern Exchange Project every August. Student annual membership is $10 smackers. 3808 North Meridian St./ Indpls, IN 46208/ (317) 923-7337.

Anti-racist groups have finally been organizing in Indiana. A S.H.A.R.P. chapter formed and has over 2 dozen members, up near Chicago. Wirte to 'em at P.O. Box 885/ Chesterton, IN 46304. But the biggest news and MOST active group is the newly reformed A.R.A.-Indianapolis. Not giving in to the apathy of the last group, this one is ready to get things done! The media was there as A.R.A. marched downtown chanting and carrying banners, and went down to Broad Ripple to mark out racist graffiti. The march was originally planned as a counter-rally but the opposition didn't show. A.R.A. plans to continue racial education and direct action in Indianapolis for as long as it takes. This A.R.A. is here to stay! Anti-Racist Action/ P.O. Box 20748/ Indpls, IN 46220.

I guess that's about it. Anyone I forgot, a drummer who wants to play with Indy's only s.e. band, or just b.s., write to me. Since my address got majorly messed up in the last one, I'll give you my P.O. Box. Ryan/ PO Box 284/ Beech Grove, IN 46107. Bye, C-ya. -Ryan, with help from Jay of LYNARD'S INNARDS.

BOSTON

First, I need to correct an error from the last report: SLAPSHOT haven't broken up. Sorry about any confusion. Slappy have been in the studio, with a 7" and LP planned for this spring. They've added a cover of Jefferson Airplane's "White Rabbit" to their set—no foolin'! Jamie is still moving to LA, though. In further news, SS DECONTROL have reformed with all original members —no, hold it, sorry, turns out that's not true either. Boy, you can't believe ANYONE anymore...

EYE FOR AN EYE have been working on tracks for an upcoming 7" EP, possibly on NYC's Blackout label. INTENT TO INJURE's 7" came out not too long ago, on Overkill Records, from Seattle. Lynn's own noise-core heroes DISRUPT have a split 7" coming out in the UK, backed by Extreme Noise Terror. DYS' "Wolfpack" LP, which is "Brotherhood" plus 4 unreleased cuts, just came out on Taang.

A few months back, an affluent, suburban laywer named Carol Stuart was shot to death and her husband wounded. The incident occurred in a racially-mixed Boston neighborhood. The husband, Charles Stuart, alleged that a black man was the assailant and, in the ensuing weeks, a black man, William Bennett, was suspected of the crime because he fit the description that Charles Stuart gave police. Boston police then proceeded to beef up stop and search procedures in black neighborhoods, harrassing many innocent black citizens in the process. Now, last week, the truth comes out. Chuck, it seems, murdered his wife and wounded himself so his story about the black assailant would look good. Bennett, fitting the description, made for a credible suspect and there were cries to fry his ass. But Chuck's brother Matthew, who allegedly was in cahoots with Chuck and disposed of the gun and Carol's belongings after the shooting, had an attack of conscience and talked to the cops. But before the cops could nab him, Chuck took a 300 foot swan dive off the Tobin Bridge and is now quite dead. The black community is justifiably outraged at being stereotyped and harrassed, many whites don't want to hear about it and we once again have an ugly racial situation here in Boston. Not all the facts in the case have been revealed, as of this writing, but the fact that Charles Stuart was so easily able to manipulate white fears about blacks is, indeed, a sad indictment.

Back to music, a few demos of note: FUNNY WAGON have unleashed a 20+ song tape of fun, buzzsaw punk rock that's well worth hearing. BILT SPEER, who have a sound that incorporates Faith No More and Chrome on one cut, show promise on their 4 song tape. And, on the metal front, there's a ripping new tape by young hopefuls DESLOK. Oh, yeah, that FAITH MACHINE project I was supposed to be involved in never got started. Ben Crandall dropped out of med school, so SAM BLACK CHURCH should be a functioning unit again, shortly. VOLCANO SUNS just released a double album on SST.

Suburban Voice #28 is finally out, including that Haywire and Left Insane split 7". $3 ppd ($5 foreign) from the address at the end of this report.

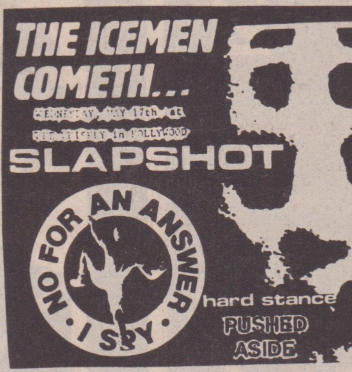
Some more addresses: Disrupt, PO Box 2175, Lynn, MA 01903/ Overkill Records, POB 20224, Seattle, WA 98102/Bilt Speer, 33 Upton St., Boston, MA 02118/Funny Wagon, 49 Grove St., Holliston, MA 01746/ Deslok, 30 Havelock St., Malden, MA 02148.

Next time, more news about NEGATIVE FX being back together. No, not true, either. Sorry...

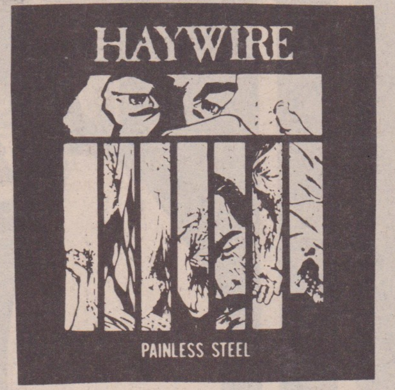
Al Quint/PO Box 1605/Lynn, MA 01903

EYE FOR AN EYE

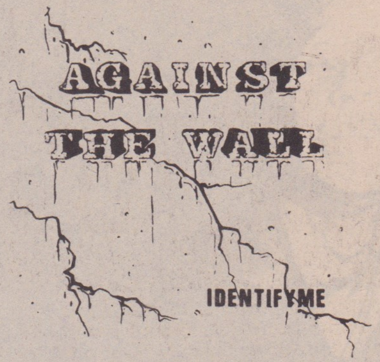
NEMESIS KNOWS HARDCORE!


THE ICEMEN COMETH...
WEDNESDAY, MAY 17th at
THE THISTLY in HOLLYWOOD
SLAPSHOT
NO FOR AN ANSWER · I SAY ·
hard stance
PUSHED ASIDE

7"
Nemesis Live #1
Features unreleased songs by No For An Answer, and Hard Stance plus Slapshot and Pushed Aside.


HAYWIRE
PAINLESS STEEL

7"
Nemesis Live #2
Haywire needs to be seen live to be truely appreciated. This performance was captured the night of the massive earthquake in San Francisco and features unreleased material.


AGAINST THE WALL
IDENTIFY ME

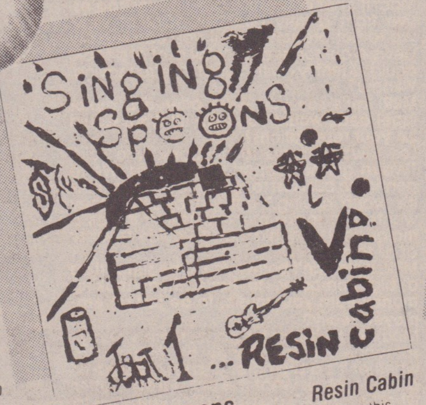
7"
Nemesis #8
Long awaited 7 inch by one of California's best hardcore bands. Heavy duty and ready to explode!

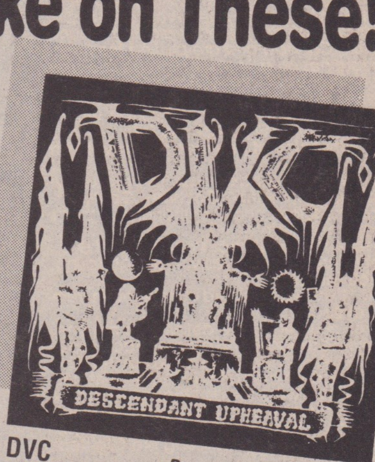
Special Nemesis notice:
Nemesis will not be manufacturing or distributing the new Chain Of Strength single.

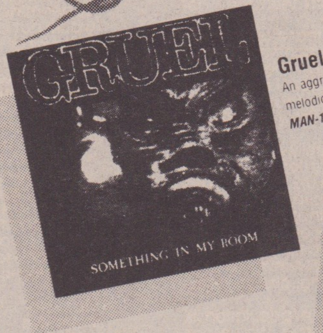
You know where to get these records, if you don't, ask a friend.

Special Nemesis notice #2:
We will, however, be releasing a live single featuring Bad Religion, Insted, Visual Discrimination and Carry Nation and a gatefold double 7 inch by Uniform Choice.

Yooo . . . Choke on These!


Singing Spoons
Resin cabin
... RESIN cabin


DESCENDANT UPHEAVAL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Incredible songs with a touch of humor makes this slab nuthin' but FUN! **MAN-5** *LP only* **$7.00**

DVC ***Descendant Upheaval***
Damaged thrash metal insanity. These guys put a twist on the speed metal genre that sets them in a class by themselves. ***MAN-4*** *LP or CS* ***$7.00***
(CS contains 4 bonus tracks)

Insect Fear
Must Be Destroyed
state-of-the-art rock" —*OPTION*
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PHOTOS: SHAWN SCALLEN & DAG

This Trapt interview was done at 2:30 in the morning in Les' bedroom after a good deal of drinking, dancing and a confrontation with a bunch of nazi-skins — a real rock'n'roll evening. The Trapt have been on the Ottawa scene for as long as ya can remember — around four years. They've finally gotten their act together and put out a 7"EP. So I guess they deserve an ind-depth exposé. They are currently gigging around Eastern Canada and are putting the finishing touches on a 14-track LP to be released soon. The Trapt are Malcolm, guitar and vocals; Steve, guitar and vocals; Les, bass and vocals; Gord, drums and vocals, wasn't around. Interview by Richard Tate.

MRR: What kind of music do you guys listen to?

Les: My favorite kind of music? It's rockabilly! And old punk. Eddie Cochran, Gene Vincent, the Clash and the Stranglers... that's what I'm really into.

Steve: A lot of stuff that's come out of D.C., Minor Threat, Dag Nasty, Rites of Spring, Descendents...

Mac: I think we've heard quite enough from you already!

Steve: ...Husker Du are definitely a big one.

Mac: I like reggae, and old punk rock, especially S.L.F. and the Clash. I also like the Who a lot, because their lyrics are intelligent and 'cause they were rowdy. Regardless, I think we all tend to end up listening to whatever Les is into at the moment — like rockabilly or soul music. I wish I could sing like Otis Redding.

MRR: What kind of music do you play?

Les: Kinda hardcore rock'n'roll...I guess. I try and put my influences into the music, melody.

Steve: I play whatever the Trapt tells me to play! Ha! (Les and Steve spill beer all over Mac.)

Les: Hee! Hee!

Mac: Aaw, fuck!... We play rock and roll songs but we play them a little too fast and a little too loud. More complicated than most hardcore, but with the same feeling.

MRR: Would you like your music to become very popular, in a mainstream sense?

Les: I would like to be able to live off the music and that's all, that's it. Being rich, well, I could live with that, but I'm not worried about it.

MRR: Would you like to be an influence on culture? Do you want to make people think about things that you think about?

Les: I think there is no culture anymore in this band, though. Mac writes the songs and he writes the lyrics, and we just do the best we can to back him up. If we were forced to defend them (the lyrics) there'd be no problem because we all have pretty much the same attitude, so if we were shoved in a corner...

Mac: We'd all be on the same side!

Les: Yeah. It's not like if we were preaching maoism or communism...

Mac: It's not dogmatic, but it is very aggressive from a very personal point of view. We're not preaching, but you can see our views in our songs and I think a lot of people could identify with what we're saying. Y'know?

MRR: Let's say you were offered a major label deal, would you take it? What would be your reservations?

Les: I would jump to anybody who said, "We're gonna support your record. We're gonna do our best to sell it because we think it's worth having," not just because they wanted to make money off it. If it was a major label who said that, it wouldn't matter at all to me.

MRR: It wouldn't bother you to be supporting a big company, to have them making money from your music, to be just an employee really?

Mac: For better or for worse, there's always someone making money off your music, whether it's a promoter or a record store or an indie label. What the hell does it matter who it is? There's always a price you have to pay, but you've got to do what you set out to do, communicate your ideas and stay alive. Take the best deal you can get.

Steve: As far as being an employee goes, if I could trade my job washing dishes for surviving by making music, I'd do it. Either way I'm an employee. One way I'm just washing dishes, the other way I could be changing someone's life by exposing them to a new idea.

Mac: Yeah, and even on major labels the people who have real creative ability and talent are never really employees. If you are doing something good there's always someone who will see it and support you. Like Elvis Costello, for instance, if his label said, "Your music is too harsh and your lyrics are too political, change them or we won't put out your record" — he'd probably just say, "Fuck you, I'm gonna go and find another label. I think that's why you see a lot more "manufactured" stars now, like Tiffany and Bobby Brown. They have no talent, so record companies just tell them what to do and they do it. It's like microwave popcorn, it's market researched and risk-free. That's why there hasn't been a Bob Dylan or Joe Strummer in the '80s They've discovered that they don't need musicians to sell music.

Les: A lot of underground labels, even now, use major label distribution systems. And even the smallest most radical label wants to get bigger and that entails a certain amount of capitalism.

MRR: Do you think, then, that the people who are stars in rock and roll should get paid the huge sums of money that they do? And if they didn't do you think rock would still have any attraction?

Les: Well the money doesn't bother me very much, what I'd like is to be able to record an album and have it released right away, instead of a year or two years later. It seems to me that the people who are the first to criticize a band for making money are always the people who end up selling real estate for a living, sitting back and doing nothing and making a fortune!

Steve: I think that a band deserves to get whatever people will pay.

Mac: You mean like if a band can ask for $30 a ticket and fill a stadium then they deserved that money?

Steve: Yeah. But the thing that makes bands really special is when they don't ask for that much money even though they could. I think the ideal band is Fugazi. I mean they have their own record label and they say," If you can't run an all ages show then forget it."

Les: I think Fugazi set a really amazing example, but it's a lot easier for them to do what they are doing in the U.S.; there are no bands in Canada that have it as easy as Fugazi do. I think that hands in the states tend to dictate what goes on in the Canadian hardcore scene. I mean, it's a big country and they have everything at their disposal — cheap recording, cheap instruments...

Mac: More importantly the population is there. Big cities, close together. We've got Montreal two hours to the east and Toronto four hours to the west and that's it for Canada! Anything else is like three days' drive with no place to play!

MRR: What is it like to live and play music in Ottawa?

Les: The advantages are
awful lot of people, Otta
town and I love it 'cause
something to do.
Mac: Yeah.
Steve:Yep.
MRR: What do you think
Ottawa?
Les: I'd say there are a w
bands that are really goo
Mac: It's like you've got
who are totally ignored, li
it's kind of like a fire test in
really love doing it you w
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who can get fairly popula
Montreal or Toronto just d
other nice thing about Ot
people from bands kn
through music stores and
really cool to see people
at your shows, even tho
really different kind of mu
Steve: We borrow a patch
a patch cord, we wreck
they wreck one of ours...
MRR: Who would you like
music and would you ch
have it heard?
Les: I would love to have i
upper-middle-class kids,
would not change the mu
awful lot of these kids need
It's important to THINK. The
abrasive like us to get the
Mac: I agree, I'd like to
exposed to those upper-
because, the way society
will be the people who run
no two ways about it — the
will be sweepers, and those
ting silver spoons every wh
are gonna run the world. If
thing good to shape the w
power to ya.
MRR: Punk rock has often
a working-class movemen
is?
Mac: No.
Steve: No.
Les: No way.
MRR: What kind of back
guys from? Are your p
Steve: Yes. I'm from an up
divorced family, suburban
I was about 11. I guess all
my taste in music...

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more "manufactured" stars now, like Tiffany and Bobby Brown. They have no talent, so record companies just tell them what to do and they do it. It's like microwave popcorn, it's market researched and risk-free. That's why there hasn't been a Bob Dylan or Joe Strummer in the '80s They've discovered that they don't need musicians to sell music.

Les: A lot of underground labels, even now, use major label distribution systems. And even the smallest most radical label wants to get bigger and that entails a certain amount of capitalism.

MRR: Do you think, then, that the people who are stars in rock and roll should get paid the huge sums of money that they do? And if they didn't do you think rock would still have any attraction?

Les: Well the money doesn't bother me very much, what I'd like is to be able to record an album and have it released right away, instead of a year or two years later. It seems to me that the people who are the first to criticize a band for making money are always the people who end up selling real estate for a living, sitting back and doing nothing and making a fortune!

Steve: I think that a band deserves to get whatever people will pay.

Mac: You mean like if a band can ask for $30 a ticket and fill a stadium then they deserved that money?

Steve: Yeah. But the thing that makes bands really special is when they don't ask for that much money even though they could. I think the ideal band is Fugazi, I mean they have their own record label and they say," If you can't run an all ages show then forget it."

Les: I think Fugazi set a really amazing example, but it's a lot easier for them to do what they are doing in the U.S.; there are no bands in Canada that have it as easy as Fugazi do. I think that hands in the states tend to dictate what goes on in the Canadian hardcore scene, I mean, it's a big country and they have everything at their disposal — cheap recording, cheap instruments...

Mac: More importantly the population is there. Big cities, close together. We've got Montreal two hours to the east and Toronto four hours to the west and that's it for Canada! Anything else is like three days' drive with no place to play!

MRR: What is it like to live and play music in Ottawa?

Les: The advantages are that we know an awful lot of people, Ottawa is a very safe town and I love it 'cause I can always find something to do.

Mac: Yeah.

Steve:Yep.

MRR: What do you think of the bands in Ottawa?

Les: I'd say there are a whole lot of Ottawa bands that are really good and get ignored.

Mac: It's like you've got world-class bands who are totally ignored, like Furnace Face... It's kind of like a fire test in a way, if you don't really love doing it you won't last, but if you do last you will be amazing. A lot of bands who can get fairly popular, and well-paid, in Montreal or Toronto just don't last here. The other nice thing about Ottawa is that all the people from bands know each other, through music stores and record shops. It's really cool to see people from other bands at your shows, even though they play a really different kind of music.

Steve: We borrow a patch cord, they borrow a patch cord, we wreck an amp of theirs, they wreck one of ours...

MRR: Who would you like to have hear your music and would you change the music to have it heard?

Les: I would love to have it heard by young, upper-middle-class kids, and I definitely would not change the music. I think that an awful lot of these kids need to be shown that it's important to THINK. They need something abrasive like us to get them going.

Mac: I agree, I'd like to have our music exposed to those upper-middle-class kids because, the way society works now, they will be the people who run the world. There's no two ways about it — the sons of sweepers will be sweepers, and those kids who are spitting silver spoons every which way but loose are gonna run the world. If you can do something good to shape the way they are, more power to ya.

MRR: Punk rock has often portrayed itself as a working-class movement, do you think it is?

Mac: No.

Steve: No.

Les: No way.

MRR: What kind of backgrounds are you guys from? Are your parents divorced?

Steve: Yes. I'm from an upper-middle-class, divorced family, suburban... divorced since I was about 11. I guess all that has affected my taste in music...

MRR: Do your parents know you're in a band? Would they care?

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MRR: Did he leave Hungary after the revolution?

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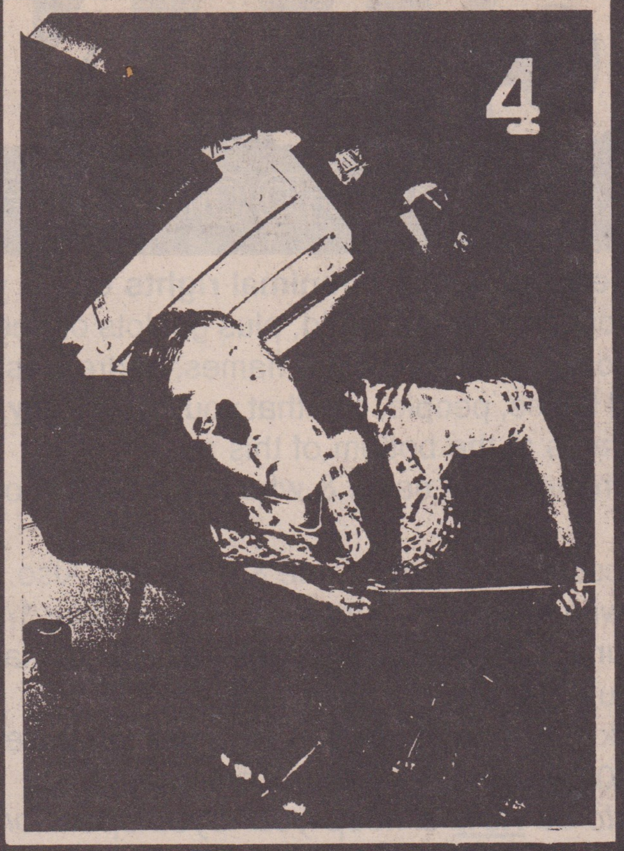

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YES SIR NO SIR

I'd better do just what you say
Or the consequences could be grave
Respect and fear are one and the same
I've gotta play your silly game.
What is it for?
Is it your ego, or something more?
Something bigger than you
Something you gotta respect too
We're all sayin': YES SIR NO SIR
WHAT DOES IT MEAN TO ME?
'WHAT DOES IT MEAN TO YOU?
WHAT DOES IT MEAN TO ME? NOTHING!
On the street you're so polite
"How are you?" and "Have a nice night."
You don't like me not at all
Behind my back there's names you call me
I talk to you, you talk to me
A lot gets said, nothing in your head
Nothing of your own
What you've been taught, an' that's all rot

Taught to always know who's better than you
Don't cause no trouble boy, an' you'll pull through
Don't try to hang on to dignity
That's just trouble, boy, just listen to me Just listen to me! Just listen to me! It's plain to see! Just listen to me — I won't!

the TRAPT

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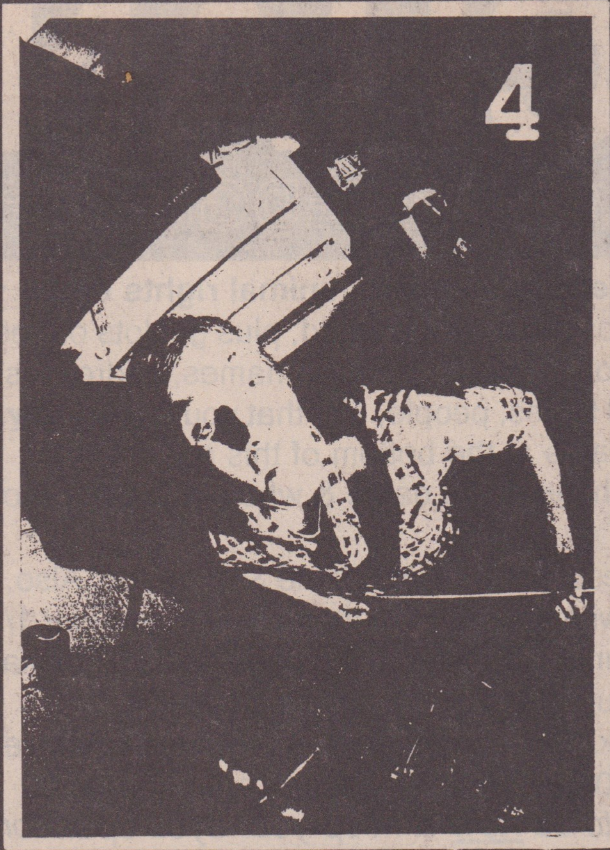
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THE X-CHANGE

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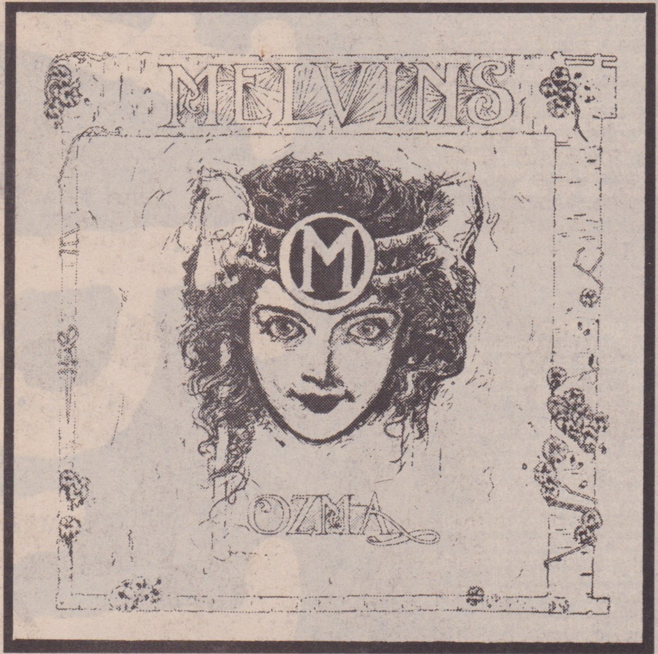
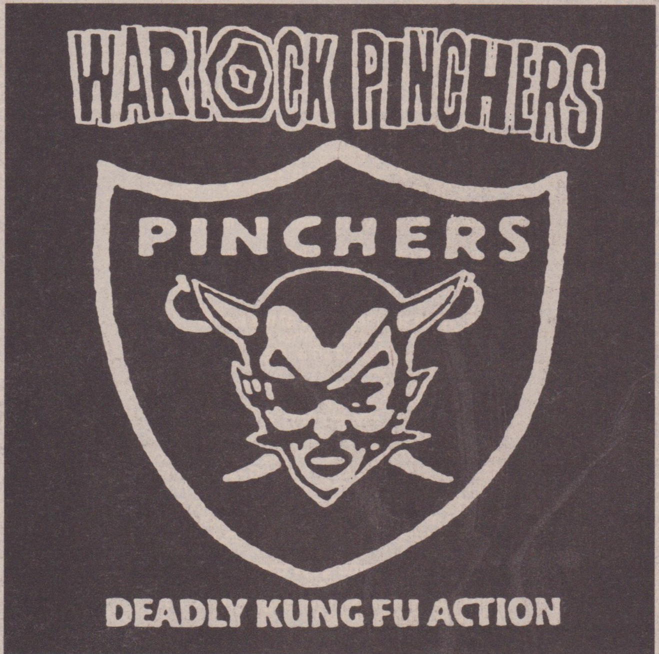


MELVINS: Ozma The heaviest band on earth returns with their first album in two years. These sludge monsters from Seattle (now relocated to San Francisco) will utterly flatten anything in their path. Very, very slow and very, very loud. (LP, CS, or CD - CS includes extra track, CD includes entire "Gluey Porch Treatments" LP)



WARLOCK PINCHERS: Deadly Kung Fu Action Truly strange and truly retarted. Satanic kung fu hip hop noise from five little Colorado boys, with The Dark One himself playing drum machine. It's either so stupid it's cool or so cool it's stupid. (LP or CS)

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THE ABS

MRR: When did the ABS start and why?

The ABS: The ABS started in 1980, although the line up as it is today has been going since mid-86. The reason for forming was to just go out and do exactly what you wanted and fuck everybody else; still is today.

MRR: Who are the current band members?

The ABS: The line up is: The Rev.-drums, B. Funnunyon-guitar, vox, Fatty Ashtray-bass, Boggs-vox, guitar.

MRR: Who were/ are your influences?

The ABS: Influences then were: The Damned, dead Boys, Ruts, SLF. Influences now are much broader, taking in bands like Soul Asylum, Replacements, early Elvis, Undertones, most classic rock'n'roll, along with XTC, Elvis Costello, Squeeze for their sheer songwriting ability; anybody who makes a record of a high standard of its type basically.

MRR: You enjoy playing live, but you've recently encountered problems getting gigs - why is this do you think?

The ABS: This year alone we've lost a British tour and a European tour. Along with a handful of other dates. The reasons vary. Some were just victims of poor foresight, some through incompetence on behalf of promoters, and a few through certain people actually going out of their way to make things difficult for us. Still, I suppose we should be flattered that these people actually think we deserve special treatment of some kind.

MRR: You played a few gigs in Holland - what were they like and do you have any more foreign excursions lined up?

The ABS: Holland was great. Good experience. There is another batch coming up in Europe. This time more comprehensive. We start in Holland again in September, this time going for five weeks taking in 9 countries at least, playing in places like Bucharest, Yugoslavia, Switzerland, Austria as well as the more usual European venues (ie. Germany, France).

MRR: which have been your favorite gigs?

The ABS: Personally my faves have been Holland, because I like the country, and feel a certain affinity with their way of life. The gigs we did at the Brixton Canterbury Arms (London) were always good fun, good crowds; Manchester on the final date of the last British tour with H.D.Q.. I could go on all night, every gig has a certain something to be remembered I think.

MRR: The titles to some of your songs are quite bizarre/ ridiculous, ie. "Englebert Hunperdink's Racing Pigeon"; what gives you the ideas for your lyrics?

The ABS: Songs like "Englebert..." are written by Boggs, and lyrically it's a bit like squeezing 24 hours worth of typical ABS type conversation into a 2 minute song. Basically an exercise in gibberish. Most of our songs are written in a way that sometimes we're the only people who can totally understand them, unless you care to delve into them. If you understand them you're as fucked up as us. Basically we write about anything we feel at the time. Sometimes ridiculous, sometimes inspired.

MRR: Do you think that being from Wales holds you back at all in the UK scene?

The ABS: All the press and bullshit is in London, most journalists are lazy, so they never trek around looking for bands and good music; they've got a constant supply of bands in the area. Being from Wales we have to do things the other way around from London bands, in that they usually gig in their hometown, raise some cash, gain lots of press then work their way outwards. We have to travel greater distances to do gigs that are looked upon as more important by the press. We make less money, which makes it hard to be able to afford to constantly gig away from home.

MRR: What do you think of the other UK punk/ hardcore bands around at the moment?

The ABS: Contrary to popular belief there are still plenty of good bands in this country. The main problem with the whole scene as far as I'm concerned is the fact that everybody's trying to tell everyone else how "to do it right", rules and regulations, certain subjects that are frowned upon by a self-appointed bunch of spokespersons; punk rock was never about any of that. For good bands, check out Snuff, H.D.Q., The Sect, The Cateran...

MRR: Do you have any aims in life/ music?

The ABS: The main aim of this band I think is firstly to make the definitive album of what we're all about, and also to constantly remind each other and everyone around us that "Everything is exactly what you think it is."

MRR: What vinyl is available and where from?

The ABS: "Grease Your Ralph" 3 track EP available from us, "Turbosphinct" 12" EP available from dodgy dealers everywhere, and "Mentalenemal" LP available from all good shops from mid-September (or contact us) on Link Records.

MRR: Any last words?

The ABS: Yeah, good night and fuck off! Contact the ABS at: 3 Tunnel Terrace, Newport, Gwent, S. Wales, UK. Telephone: (0633) 264353

LES GARCONS BOUCHERS

LES GARCONS BOUCHERS (the Butcher Assistants) are out of the French alternative scene and have become one of the most famous French alternative bands in French-speaking areas. They have been through quite a few line-up changes and their new one is: Francois (guitar, accordion, violin, rhythm machine, computers, harmonica, cello and more); Riton (bass); Sapu (vocals); Stef (sax); Toto (sax). Their contact address is: Boucherie Productions/ c/o Francois Hadji-Lazaro/ 2 Place Albert-Londres/ 75013 Paris/France. The interview was conducted by Lük Haas in LES GARCONS BOUCHERS' rehearsal studio, Quai de la Gare in Paris on the 4th of May, 1989.Questions were answered by Riton.

MRR: Are LES GARCONS BOUCHERS professional punks?

R: Nobody ever asked us this...not bad for a question. No,we cannot say we are really punks anymore. Already in the beginning, LGB were a mix of different styles, spirits and all, with certain ideas, a certain violence, and that's right, at the beginning we were given this punk or even sometimes quite HC image, but then we evolved little by little, and now we think for us punk is too much of an image, we want to go further, out of this stranglehold/ ghetto of mohawked audiences. We don't disown them, on the contrary, but we would overall like to reach broader audiences, that what we have to say reach other population levels which are also more and more sensitive to it. Media,TV and papers are beginning to take an interest in the alternative movement.

MRR: It seems you are one of the first alternative French bands, together with LA SOURIS DEGLINGUEE, to have made a living out of your music...

R: No, not really. We essentially try to help our own label Boucherie Productions to live.

MRR: Do you still have regular jobs besides?

R: Yeah, we have to. I'm still making house-paintings, ceilings, small jobs like this, helping here and there. I succeeded in getting the R.M.I. (minimal welfare money).

MRR: You recently got a new vocalist...

R: Yeah, there was no dispute or anything, but Eric our ex-vocalist was the youngest in the band, aged 23, and he decided to change his life. He moved to Canada. The only guy who could really replace him afterwards, having the same spirit as us was Sapu (also vocalist for BB DOC). He's been rehearsing with us for one and a half months.

MRR: And is BB DOC still going on?

R: Yes.

MRR: But Sapu is also singing for DOCTEUR DESTROY, he must be very busy!

R: Yeah, he's in DOCTEUR DESTROY and tonight there's a gig with H.I.V. ET SON GLOBULE, another band he's making with his little brother. His fourth band. He's the Stakhanovist of rock'n'roll.

MRR: Can you tell me briefly how and when you formed the band?

R: That's old history. The year we began was the period where there were still rock-bars, where all punk, trash, speed glam rock bands were meeting. Small bars like Paris Barrock, so we all met and got drunk together and all at that time. It was a kind of fight inside the city back in 86.

MRR: That's not that old.

R: About three years existence.

MRR: I think in three years you accomplished a lot. There's quite a difference between your first 7" EP and your brand new live LP.

R: The live LP was recorded in the "Fete de l'Huma" last year (it's the festival of the French communist newspaper "L'Humanite"). We got a few troubles to make this record. We wanted to release it a bit earlier, but we don't know if it would have been a good thing. And soon we'll release the "Live in Bourges" compilation LP with all the bands on Boucherie, even the foreign ones,Canadians, Belgians,and English.

MRR: What are LES GARCONS BOUCHERS politically?

R: It's difficult to say. All tendencies mixed, we are of course oriented towards left. But nowadays leftist parties don't understand us and we don't understand them, no problem about this. We are from a left which isn't represented by a party. We mix autonomous, communist or even anarchist ideas, but however we have a very realist vision of things.That's why we created the record label and struggle to survive. There was no question of lasting six months, no such joke. Concretely I think something occured. Like,a few minutes ago, in the street, a small half-black half-arab kid came to me and said: "Hey, you do play in LES GARCONS BOUCHERS!". That's really nice, especially when it's about young kids who aren't afraid or anything. Like if kids had a better understanding of our message than their parents and above generations.

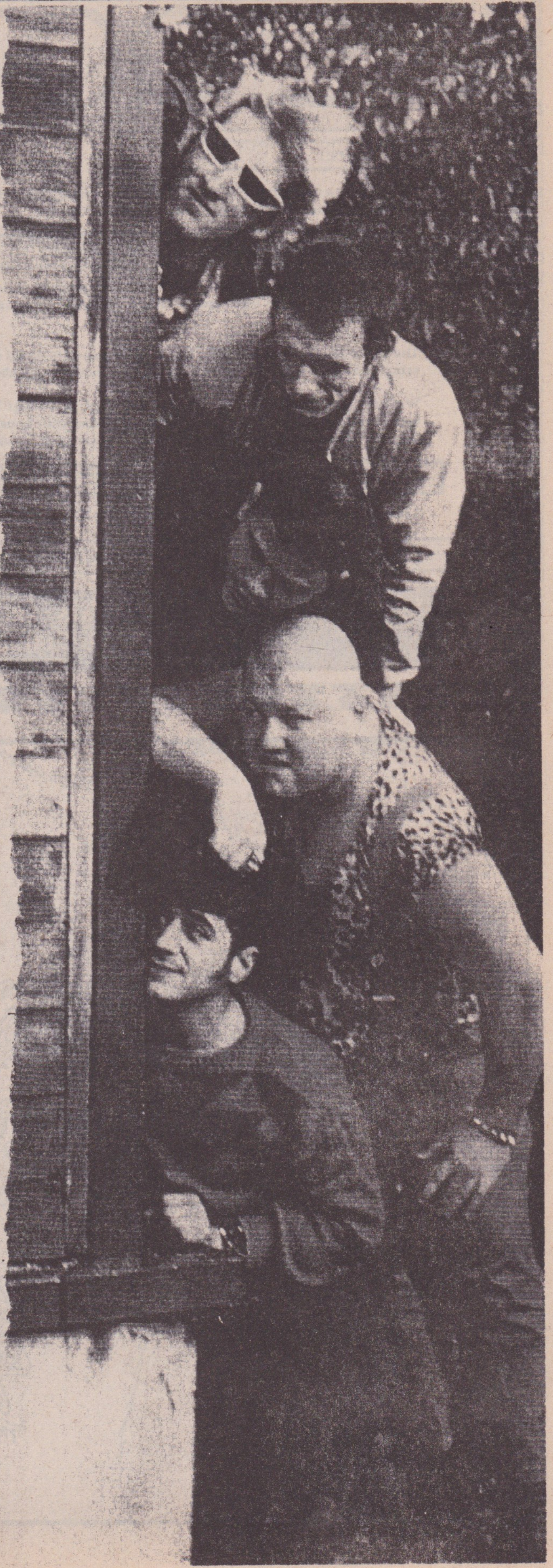
MRR: Can we say LES GARCONS BOUCHERS is a band anybody can listen to and appreciate? For instance, I had an intersting experience: it was last year in Strasbourg, I was amongst organizers of the BERURIER NOIR gig, I was outside before the beginning of the concert and a cop came up to me asking about that night's band and saying: "I listen to LES GARCONS BOUCHERS and I really like what they're doing!". And he was the typical redneck cop with mustache...

R: Yeah, that's not the first time it occurs. Once I was on custody in a police station, there were two cops and we discussed two hours long about music. I'd say that's a good thing. And we'll try to make our music still more acces-

sible, but with keeping the beginning punch.
MRR: But, text-wise isn't there a risk to soften?
R: No, no, you'll see in our new songs we don't soften anyway, rather the opposite.
MRR: You still got a lot of fun in your music...
R: No. We don't like this word. It's too much referring to bands like LUDWIG VON 88 and all these bands, it's not our purpose. But that's right that we are somehow more relaxed now. This came from Sapu, he's quite a "happy" nature, and also from Stef and Toto our two saxophonists who are full-time members of the band now.
MRR: During the "Fete de l'Huma" you played with lots of other musicians like LES TAMBOURS DU BRONX (a fifteen-member percussion ensemble playing only with petrol barrels). I find this experience highly interesting. Do you intend to do it again?
R: That's a question of means. We have to guarantee a minimal amount of money to so many people. It depends on money. And there is the problem of rehearsals.
MRR: Would you play with musicians coming from other music styles like rai (Algerian folk-pop music very popular now in Algeria and France as well, with lyrics mostly related to sex—a real challenge for a muslim country—but also to social problems) or Asian musicians? That could give interesting results...
R: There's so many people doing this already! Maybe, but doing it for the sake of it only is not good. Doing it because there is a special relationship with the other musicians is OK. It's a question of feeling.
MRR: Do you have good contacts with other French alternative bands? To what band do you feel close?
R: I think there is no barriers, no limits. I always personally liked the hardest-edged bands like M.S.T...
MRR: But you wouldn't do such music like thrash or hardcore...
R: No, but that's not the problem. We have one song with a kind of thrashy ambiance, but we want to make our own music and sometimes it gives really incredible mixes. On six songs we even use an accordion. Why not?
MRR: Lots of people criticized your label, especially about your links with Musidisc (a French major)...
R: What do "links" mean? We have a distribution contract with Musidisc. For people, things are never clear. Musidisc didn't swallow Boucherie; they're distributing our stuff. We're using their promotion and sales structures, and we give them a percentage on sales. We make Musidisc work.
MRR: The future of Boucherie Productions?
R: All what we produced until now were bands we liked. It will always be like this. Like with Stella (a Belgian band) for instance. Musically they're not qualified, but their texts are like those of a 1990's Bobby Lapointe (French singer of the 60's with kind of dada/absurd/nonsense texts). When you listen to these texts, you could walk on your ears. We had the same good feeling with the Canadian band Vent Du Mont Schärr. We saw lot of bands in Canada and this band represented a kind of rebellion which is quite uncommon to find in Quebec.
MRR: What are your impressions of your Canadian tours?
R: Another comprehension. North America is a very special place. You never know really how it is until you go there. Once you've been there (we did two ten-days long tours), you begin to understand some things, their lifestyle,and so on.
MRR: Until now did you play only in French-speaking countries, or did you already play somewhere else?
R: Until now, we played only in front of French-speaking audiences, but with our next tour in May, we'll play in Spain, too. We have maybe a little hope about playing in Japan, for we did a short recording for Japanese TV and our video clip "Carnivore" seems to be quite popular over there. I don't know why, maybe it's the "violence spirit", just look at their TV-series like X-man...
MRR: Did you already think about singing in a foreign language?
R: Yeah. We would like to sing "La Biere" ("beer") in Japanese, and in Portuguese too. Lots of countries are concerned by this language and we would like to go to Brazil. One of our friends emigrated there.
MRR: Do you want to add anything?
R: Hello to North American people, and see you again, we really intend to come back!

BLACK AND WHITE:SKA

Black, black and white
Your sweet ebony hand slips on my white sex
White, white and black
Feel my hungry tongue along your black breast
A checkerwise love
A crossed passion, milk in coffee
Yet a so simple love
So beautiful words, so pure a pleasure
Why does everybody stare at us
In Soweto one calls the guardsmen
Black and white: ska X4
Black, black and white
Your long brown thighs around my white neck
White, white and black
A soot trail on my ivory chest
Black, black and white
You're sitting astride me laughing: Black woman on White man
White, white and black



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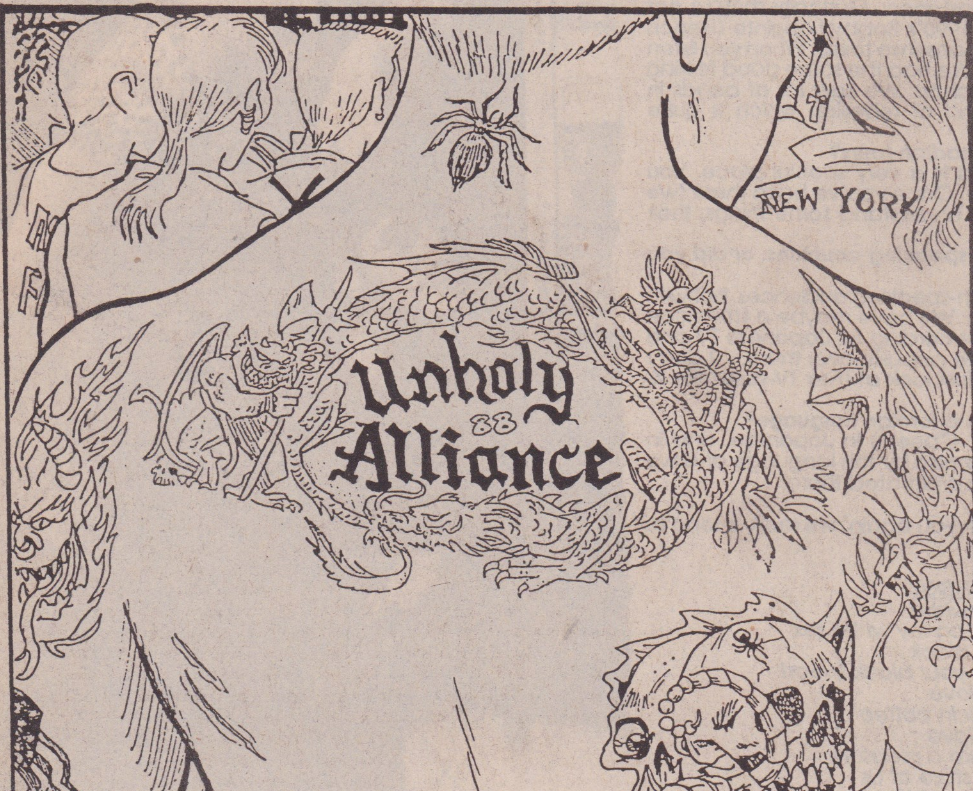

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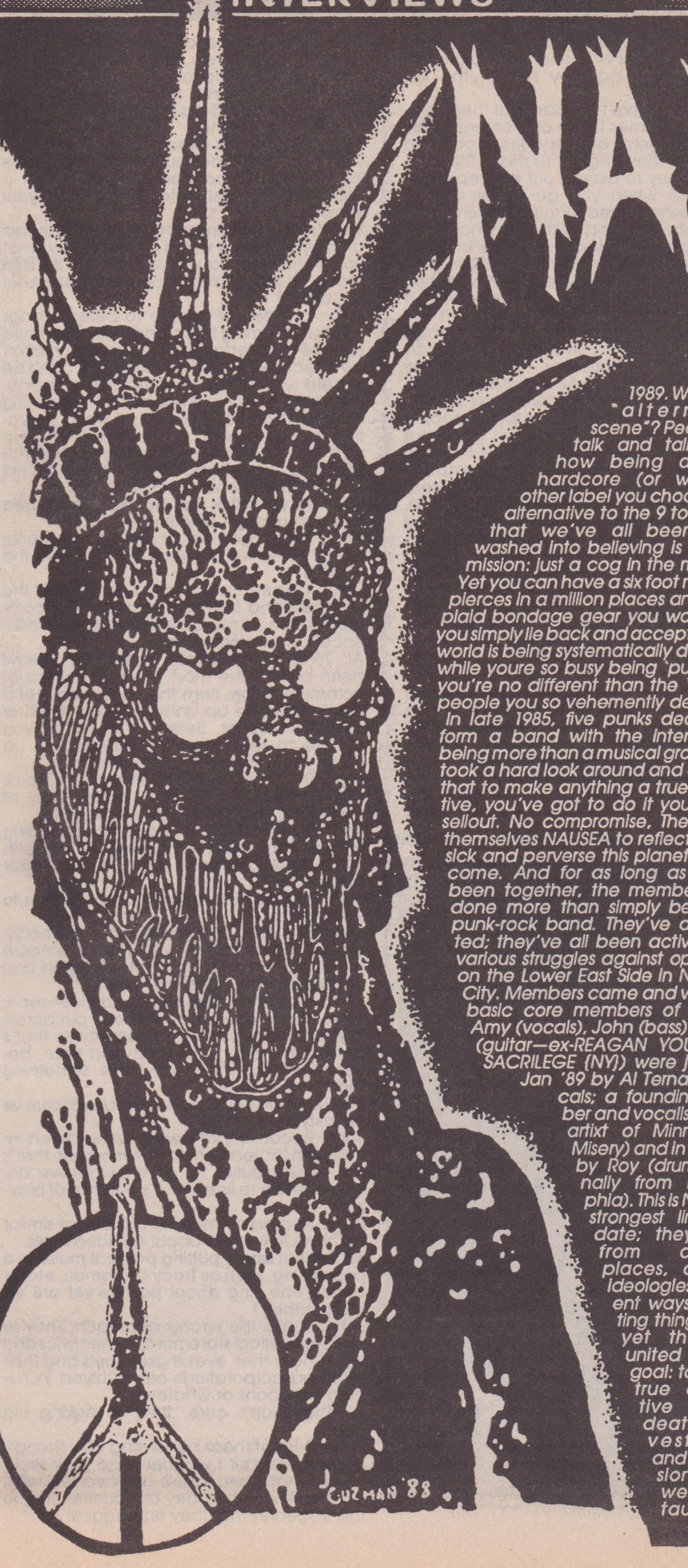
NAUSEA



It's 1989. What is the "alternative scene"? People can talk and talk about how being a punk/hardcore (or whatever other label you choose) is an alternative to the 9 to 5 death that we've all been brainwashed into believing is our life's mission: just a cog in the machine. Yet you can have a six foot mohawk, pierces in a million places and all the plaid bondage gear you want but if you simply lie back and accept that the world is being systematically destroyed while youre so busy being 'punk' then you're no different than the "normal" people you so vehemently despise.

In late 1985, five punks decided to form a band with the intentions of being more than a musical group. They took a hard look around and decided that to make anything a true alternative, you've got to do it yourself. No sellout. No compromise. They called themselves NAUSEA to reflect on how sick and perverse this planet has become. And for as long as they've been together, the members have done more than simply been in a punk-rock band. They've all squatted; they've all been active in the various struggles against oppression on the Lower East Side in New York City. Members came and went; the basic core members of Nausea, Amy (vocals), John (bass) and Vic (guitar—ex-REAGAN YOUTH and SACRILEGE (NY)) were joined in Jan '89 by Al Ternative (vocals; a founding member and vocalist/lyricist/artixt of Minneapolis' Misery) and in June '89 by Roy (drums, originally from Philadelphia). This is Nausea's strongest lineup to date; they come from different places, different ideologies, different ways of getting things done, yet they are united in one goal: to build a true alternative to the death, devestation, and oppression that we're all taught to believe in today.

It's 1989. What is your alternative?

Interview with NAUSEA by Alicia Non Grata, October 1989 in New York City. All members present except for Roy, who had to work.

MRR: Do you subscribe to any political ideology as a band? As individuals? Do you think that all members of the band should think the same politically, that it should be a collective expression of political beliefs?

Amy: We all believe in one basic ideology and that is anti-oppression. That includes such basic things as anti-religion, anti-war, anti-racism, sexism, ageism, class, ignorance, etc, and animal rights. As far as where our ideologies come from, it's important to be diverse, diversity broadens the spectrum, makes the band more creative, gives room to grow. As long as we have the basic fundamental ideologies which make up Nausea. I mean, some of us could be pacifists, some terrorists...

Vic: It's out of little controversies that you expand. If everyone believed in exactly the same thing it would be very boring.

MRR: So could you work with anyone in Nausea who, say, wasn't a vegetarian?

Al: No.

Amy: Well Nausea's more than musicians, there's a whole ideolgy, and no we couldn't work with someone in this band who ate meat, who couldn't agree on what what we consider one of our basic issues.

Al: Nausea considers that eating meat is a very basic form of oppression, so no one in Nausea would want to work with someone who...Christ, we're gonna come off like a bunch of snobs!!

Amy: Well when Roy, our new drummer,was first trying out for the band he wasn't a vegetarian, but he didn't have an understanding of what vegetarianism/veganism meant.

Amy: If he had, after being educated (not indoctrinated) in the facts of animal abuse and how it applies to humanity as an oppressive force, continued to eat meat, that would have been an intolerable situation. You have to give people a chance to be educated, you cannot condemn them before you give them a chance.

Al: Roy has one very important thing and that is that he wanted to learn, he just wasn't exposed to it before. There is a whole crew of people out there who don't know these things. You think they would because of the amount of publicity that has come into it, but they don't, at least here.

Amy: You cannot condemn people for believing one way when they've never had the opportunity to learn or understand alternative ways.

Al: However once they understand the oppression that meat eating really is and then still decide they wanna eat meat, I decide I don't wanna work with them. (At this point an argument breaks out about the concept of "education").

Amy: Wait, I don't like the word "education," it sounds too elitist.

Al: I don't like it either. All they need is a willingness to open themselves up to be better people.

Amy: It's more of a knowledgeable understanding. We don't want to confuse education with indoctrination because they are very different things. We are not forcing our ideas on anyone, we're sharing them. Sharing ideas is education also, the word has just become perverted because of connotations with school. We didn't set out to educate Roy, he said "Well, what are your ideas, what's this band about," and we said, "Ok, this is what we believe." We didn't say to him, "You must know this according to this set of rules." We just talked.

John: He wanted to know what he was trying out for.

MRR: So basically what you are saying is that it is more a case of having an open mind rather than the correct political ideology?

Al: No, not an open mind, cause then you're just getting exposed to it, it's the desire to be a better person, to cut cruelty...

Amy: That sounds elitist.

Al: No, cause who do we know that has an open mind? (mentions a friend who tried being a vegetarian)

John: No, he didn't know what he was doing, and when other people tried to explain to him better ways he was like, "Forget it, I tried it and it made me sick, that's it."

Amy: Yeah, but he never went after the understanding either. There's more to being a vegetarian than just diet.

MRR: Do you think issues such as animal rights, war, etc. have been played out by too many bands and aren't taken seriously anymore? Can you add anything new?

Vic: It's played out in that there's been umpteenth songs written about it, but a lot of times bands you hear singing about it a year later are playing heavy metal bullshit with satan lyrics or whatever. That just totally negates everything they said in the first place.

Amy: People have to realize that these topics are many times taken only on one level, and the problems are very deep rooted in our society. They neglect to make the connections. They're played out on simple ideologies but when you go further into it, there's a whole spectrum of problems that aren't encompassed. Within animal rights for example, you've got a whole medical industry and a whole chemical industry built on the foundation of vivisection. Vivisection is not only an oppressive, sick, cruel thing, it also supports the military and supports the drug industry, which produces products built on falsifications from vivisection in order to appease the corporations, at the expense of people's health. The funds just keep going around so people can get wealthier off of it. It's a perfect example of corruption, people exploiting animals for their own gains but what people don't understand is that the gains go to, say, Dow Chemical company who makes napalm and relies on vivisection. The government can tell people, "Oh, it's been tested and we have cures for it and we can help it," and meanwhile people are neglecting to find out or understand what the true ramifications are. Things go much deeper; it's up to people to investigate and it's up to the bands, if they're gonna discuss these topics, to realize how important these topics are. We're not talking about some little old lady crying out for her poor kitty, we're talking about 20,000 animals a month and 3,000 people who died prematurely of heart attacks because of a drug that was put out so that the medical community could empower themselves by saying, "Here's a cure for irregular heart beats," and meanwhile it killed them. They perpetuate the ideas of constant new cures but these "cures" are only money makers, there's a whole negligence of preventative measures. That's why we can't find a cure for cancer, there's too much money coming in for cancer research and if there's a cure there goes the billions and billions of dollars that they're getting.

Vic: I think there's already a cure and they won't let it out because there's a whole industry built on cancer care.

MRR: Do you distribute literature at your shows?

Vic: Yes, a lot of times there's only a certain amount of space within a song to say what you wanna say. You have to explain it a little more in depth so that people can get a fuller picture.

Amy: In order for people to believe things without assuming them ignorantly they have to have knowledge of it. Rarely can an effort be effective if it's not sincere and it can't be sincere without a complete understanding. For a long time it was neglected that eating meat was an integral part of world starvation and deforestation and then that ties in with McDonalds who also sets up hopitals which ties into vivisection and more animal abuse. It's a perpetual cycle...

MRR: Do you think that by being in Nausea you can change anything?

Amy: We have. We changed the world. (Laughter—they all break into "We are the world")

John: I figure music has always been the strongest and most potent means of communication. All my favorite bands have influenced me tremendously.

Al: Throughout history music has always been one of the most powerful means of communication, from the earliest days of a tribal existence up until now, rock-n-roll or rap or whatever. Believe it or not, if you choose to say something productive in a band you can get your ideas across.

Amy: The music is in motion and the words put with music is a really potent way of expressing one's ideas and feelings.

John: Rather than sitting down and reading a book, they can hear powerful ideas with music. Everyone loves music, it's an easier approach.

MRR: Do you think people pay attention to the lyrics?

John: I know a lot of kids try to memorize words, well, maybe more than memorize them, maybe they can actually listen and understand the message.

Al: Music transgresses all boundaries—race, class, everybody, and if you can put across a positive message into something that's powerful enough to go beyond race, beyond borders, then you have something that's universal.

MRR: Why do you choose punk/hardcore as your style?

John: Because that's what we've been involved in for years and at the moment, that's the easiest outlet for us, it's what we do, what we like to listen to, it's our style of playing.

Amy: Aggressive music is somewhat similar to the way we feel about our ideologies.

MRR: What about putting political music in a pop setting, such as Tracy Chapman, etc, or bands who sing about politics yet are on major labels?

John: That's the wrong approach. They're making political statements in their lyrics and right under their eyes these labels and their affiliated corporations are involved in nuclear weapons or whatever.

Al: They don't care, they're making big bucks.

John: A lot of these bands sing very strongly against war but I wonder -- do they really know what these labels are involved with, do they know that they are contributing to the tragedies that they sing against?

Al: More importantly, do they even care?

Amy: Well, pop music makes it more palatable so people swallow it but what do they do, they shit it right back out. They might have good intentions in mind but they stay within such conservative limits that they don't get to the truth. They're conveying the idea of being humanitarian—"We are the world"—"Oh, things you can do to help, wear these t-shirts, promote this cause and let people know their help is needed" but they've totally excluded the idea of *why* these situations exist. Most musicians cry, "Oh, things are wrong in the world and we as good, rich people should change them," but they're not actually changing anything because they ignore the causes.

Al: *They* are part of the reason why it's happening.

Amy: Yeah, they're the reasons, it's the corporations, the multinationals, it's the capitalist society that's causing oppression in third world countries. It's not our pennies, our donations that are going to change the world. It's our awareness that we're gonna have to refuse to take part in it.

Al: If you say you are against profits and multinationals and everyting else then you do things independently, it's the only way.

MRR: Do you ......'. you can ever reach people who are outside of the punk/alternative scene?

Vic: Sure, when I played outdoor shows with Reagan Youth all kinds of people would show up, and someone might be there that's never been exposed to it and be like, "Wait, there's a point being made here," or "I like this energy." They don't even have to hear the lyrics but they can identify with the energy being put out.

Al: A lot of the time the music and lyrics don't have an effect but just the fact that a band like Nausea goes out and plays Rock Against Racism or Squat or Rot, that reaches people, who then may listen to the lyrics or get hooked by the music.

Vic: The whole anti-racist stance right there reaches across labels and musical categories. That's something that affects everybody and you reach all kinds of people.

Al: I work with Rastas and they love Nausea and they've never heard us and if they did they wouldn't like the music 'cause it's not their thing. But just the fact that they know Nausea plays RAR makes them into it. Although I hate the RAR *organization* cause it's leftie-commie crap. Anyway, I believe we can reach "normal" people easier than we can reach hardcores who are so 'hard' they let their images stand in the way of their true selves. I mean, we can reach "the masses" before we can reach people supposedly like ourselves. The Rastas I work with have little in common with me.

Vic: Except your hair! (laughter)

Al: Yet they think, well, Nausea must be all right, and they don't care if they never hear us.

MRR: OK, I want to talk for a while about New York City, and how living here has affected or shaped how Nausea is, and what your perceptions of the world are. Do you think Nausea would be the same band if you lived anywhere else?

John: Well I think that if we were living out in the countryside, secluded and not seeing what was going on in everyday life like we do when we're walking the streets, we couldn't have the same understanding. Our lyrics focus on what we see around us, everyday. But we're not trying to relay a message to New Yorkers alone, obviously, it's just that a lot of bad shit is concentrated here.

Al: NY is living hell.

Amy: It has so much taken from different classes, different races of people, all concentrated in one place, everything is much more intensive here.

John: It is the extreme of any place.

Al: NY is the extreme of *every* place.

John: The prices are high, crime is sick, rents are disgusting, the police brutal...

Al: Between every member of this band, we've practically spanned the entire globe, travelling around, and there's no city in this fucking world that's this sick, except maybe Hong Kong or Singapore or someplace like that, I've never been there, but this seems to be the worst.

Amy: You can't step out of your door or look out your window without coming in contact with some kind of perversion. No matter what you do in NY you become a slave to it. If you live in a squat, you become a slave to protecting it. If you rent, you become a slave to make money to be able to put a roof over your head. If you wanna be in a band, you're a slave to a well-paying job so you can afford the practice space.

MRR: So let's talk about squatting in NY, and the resistance to increasing gentrification on the Lower East Side.

John: NY squats are mostly total dumps.

Al: Imagine seeing a place that's been hit by a bomb, and living in it.

John: But you can fix it up if you work hard at it with the right group of people. It takes a long time, you can't say it's stable living cause you never know when you're gonna get evicted.

Amy: There's been tactics used like burning buildings down, the land contractors getting tractors to "accidentally" bump into buildings and having them condemned and then the HPD will come and throw people out. There was a woman who had been working on her building for 5 years and they were clearing out a lot next to her, and the bulldozer just 'happened' to bump into her building and knock the facade loose. The HPD came and threw her out; they gave her 15 minutes to get her stuff, she couldn't even go and get the papers on all the work that had been done to prove that the building was up to code. You can lose it at any time, there's no laws protecting squatters here; even if there were, the way NY city runs and the way HPD runs and the way gentrification works, they wouldn't really care. They don't care about people trying to build better lives for themselves, which is basically what squatting is all about. It's to get back what rightfully belongs to the people; it's one of the few methods of direct action that we can choose. Gentrification is an incredibly corrupt force that has been taking over communities and destroying them.

MRR: Well, why don't you describe what gentrification is, in case any readers aren't familiar with the process.

John: Well, I grew up on the Lower East Side; in the 1970s, the LES was a place with really cheap rent for artists, a residential neighborhood for Polish and Jewish people. Then it became more mixed, with Puerto Ricans and Blacks. These days it's a rich neighborhood for yuppies and trendy artists, it's "cool". It's a haven for yuppie bars, sushi bars, art galleries, it's sick. All of the neighborhood stores that I grew up seeing are practically all gone, they've been bought out and turned into bars and Korean delis which are sickly overpriced.

Amy: The poor eventually get thrown out of their neighborhoods, discultured, disposessed, forced into the streets, where there are no alternatives, There is so little low rent housing, because in Mayor Koch's opinion, if you can't afford to live here, move, you shouldn't be here. Koch ends up putting them into mental institutions. We have to let people know what it's like to live in a New York squat, other places take their squats for granted, they don't know what it's like to live in a burnt-out shell, always wondering when you will lose your home...

Al: Five stories of junk, burned wood, shit piled to the ceiling.

Amy: And junkies shooting up in there, and bodies, and dead dogs, and the racist HPD.

MRR: What about living in America? Do you think living here has at all helped shape your opinions about the world? A lot of people in other countries think Americans enjoy certain privileges and have certain ignorant attitudes about the world, do you think this is

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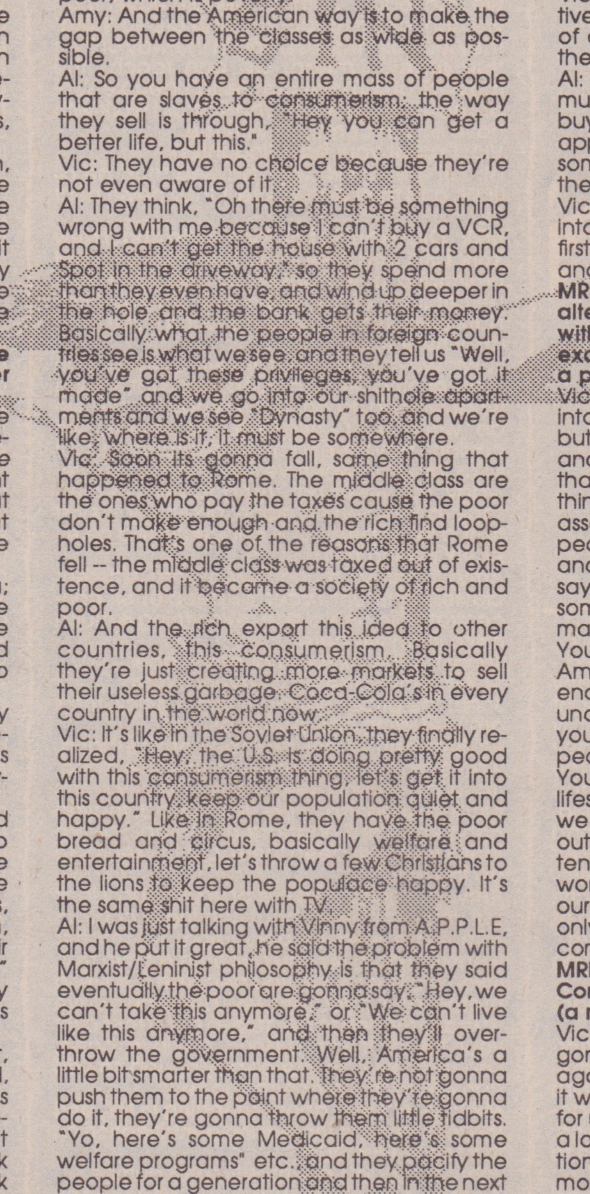
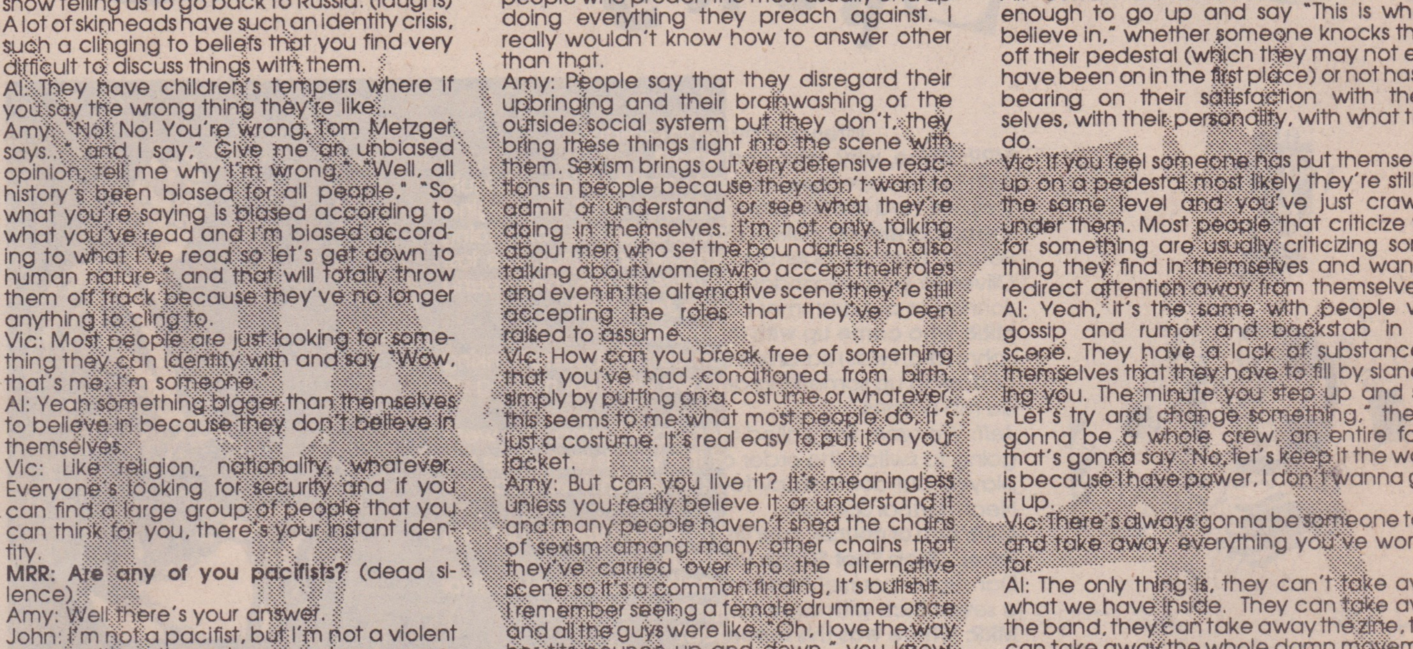


so?
Amy: Those "privileges" are perversions.
Al: I didn't grow up with any "privileges."
Vic: You don't really see publicized all the homelessness, poverty, etc., that there is in this country, sure, there's a lot less than in other countries but it exists. Most people believe what's exported to them, they think everyone here owns a house and two cars, and a dog named Spot.
Amy: America is the paragon of perversion, the fact that it's all rooted here makes the struggle much more difficult for us, because everything we do against it is so much more important. If we accomplish something it has strong results because we are so deeply tied in with it, to make the most minute struggle you have so many more of those priviledges to bypass.
MRR: I've often heard that Americans are less politically aware than people in other countries. Do you think this is true?
Amy: I think the reason that people are more politically aware in other countries is because it's much easier for them to *become* politically aware. I saw an entirely different kind of TV when I was in England; things that were shown about their government that would never have come across to the masses in America.
Al: The rich control everything in America; they don't want anyone outside to realize there's a huge population of people here that are really poor, starving to death, and they do their best to bury that, they want to export "Dynasty."
Vic: Look at the farmers, who supposedly built this country, you'll see they're living below poverty level; that's mid-America, that's supposed to be where "Dallas" and "Dynasty" take place.
Amy: People are starving in Third World countries to harvest grain to feed cattle, to feed the American middle class. The people are victims here too cause their meals are orientated around meat and McDonalds, and it's been so inpounded into them, they're slaves to provide meat for their families. They spend money on "necessities" because it's been inpounded, and they become malnourished. Eating meat has nothing to do with nutrition.
Al: People have it easier in America. Shit, where I come from, it's cold, very, very cold, and every year hundreds of homeless (American) indians freeze to death because they have nothing. They can't get hired cause they're Indian, they can't work in the reservations cause there's no work there unless they wanna sell fucking souveniers, but no one goes up there anyway. So they come down to the cities and they freeze to death, that's what happens in America. They're part of a giant population of people who are dying while the rich perpetuate a myth that says "This is Dynasty."
Vic: This is a consumer society, it is built on 'buy or die' and what the media exports to the world it what they want them to buy.
Al: They wanna sell a slice of America with every Chevrolet, and there is no slice of America anymore. 10% of the population owns America, and that leaves 90% that is dying, the middle class is disappearing, It's either upper class or lower-middle class, or poor, which is poverty.
Amy: And the American way is to make the gap between the classes as wide as possible.
Al: So you have an entire mass of people that are slaves to consumerism; the way they sell is through, "Hey you can get a better life, but this."
Vic: They have no choice because they're not even aware of it.
Al: They think, "Oh there must be something wrong with me because I can't buy a VCR, and I can't get the house with 2 cars and Spot in the driveway," so they spend more than they even have, and wind up deeper in the hole and the bank gets their money. Basically what the people in foreign countries see is what we see, and they tell us "Well, you've got these privileges, you've got it made" and we go into our shithole apartments and we see "Dynasty" too, and we're like, where is it, it must be somewhere.
Vic: Soon its gonna fall, same thing that happened to Rome. The middle class are the ones who pay the taxes cause the poor don't make enough and the rich find loopholes. That's one of the reasons that Rome fell -- the middle class was taxed out of existence, and it became a society of rich and poor.
Al: And the rich export this idea to other countries, this consumerism. Basically they're just creating more markets to sell their useless garbage. Coca-Cola's in every country in the world now.
Vic: It's like in the Soviet Union, they finally realized, "Hey, the U.S. is doing pretty good with this consumerism thing, let's get it into this country, keep our population quiet and happy." Like in Rome, they have the poor bread and circus, basically welfare and entertainment, let's throw a few Christians to the lions to keep the populace happy. It's the same shit here with TV.
Al: I was just talking with Vinny from A.P.P.L.E, and he put it great, he said the problem with Marxist/Leninist philosophy is that they said eventually the poor are gonna say, "Hey, we can't take this anymore," or "We can't live like this anymore," and then they'll overthrow the government. Well, America's a little bit smarter than that. They're not gonna push them to the point where they're gonna do it, they're gonna throw them little tidbits. "Yo, here's some Medicaid, here's some welfare programs" etc., and they pacify the people for a generation and then in the next one they slowly start to take it away. They never give them solutions, they just give them appeasements. Once those are gone or the people start settling down, then they start pulling them back. It's a big cycle. As long as they're thrown the continual thought of the American Dream, when they're down to their last thread of sanity left, they give em basic charity. This will continue until new generations are educated into *not* buying into it. That's what alternative culture is supposed to be all about, not buying into it.
Amy: Being involved in an alternative culture, a true one, is so important and it's intensely hard to do.
Vic: Especially when you go to the alternative and you realize that it's not really much of an alternative, just a different version of the same shit.
Al: Do you really think HC or the alternative music scene today is an alternative? They buy into HC with their sneakers and their jock apparel and they're happy, they're part of something, they belong, but pretty soon they're left with nothing.
Vic: They'll find something else for you to buy into. Everything that I got into HC for in the first place to get away from followed me and is now there full force.
MRR: A lot of "Anarchists" or peacepunks or alternative types seem to only hang around with their own kind—with those whose ideas exactly mirror their own. Do you think this is a problem?
Vic: There's people that you're gonna run into that may not hold your specific beliefs but that agree with you on a certain topic, and can help you achieve something to that end, and maybe you'd get exposed to things you wouldn't necessarily if you only associated with one type of person. Even people that have completely bullshit beliefs and disagree totally with what you have to say or the way you live your life can say something that may spark an idea and you may look at something in a different way. You can't close yourself off.
Amy: You can't change something or influence something unless you have a full understanding of it and if you limit yourself you won't understand what causes certain people to behave or think in a certain way. You have to have an understanding of their lifestyle or their surroundings or their beliefs. If we all just stick to our certain beliefs and shut out the rest of the world we'll become impotent and have no effect on the rest of the world. This isn't something for us to delve into our own purity or to surround ourselves with only politically pure people. You then become stagnant, not effective.
MRR: Why did you appear on the Revelation Compilation "NYHC—The way it is" with YDL (a right wing nationalist band).
Vic: Because we did't know they were gonna be on it. If the chance came around again, we wouldn't. At the time we were on it we were just starting out, it was a big step for us, we got our name around and we got a lot of letters and shit asking the same question. In a way it's good, it breaks up the monotony and keeps the LP from being completely one sided.
Amy: It gives people a chance to know there are other options out there, that there's other types of people and other ideas. Maybe they listened to the song, read the lyrics, and thought about it.
Al: I wasn't in the band when that compilation came out. I would never appear on a record with any nationalists.
MRR: Have you ever gotten into a debate with someone with radically different ideology, skinheads for example?
Vic: Maybe I've gotten someone to consider something more, not necessarily a skin-

ARE PEOPLE REALLY BLIND? OR JUST ABSENT OF THEIR MINDS • A CONTINUOUS PATTERN

TOWARDS • THE FALLOUT OF OUR VERY BEING • AND WHEN AT WAR • SOLDIER KILLS SOLDIERS •



head. I know a lot of skinheads that are totally cool and that I'd rather hang out with than a lot of peacepunks or anarchotypes that are so uptight and so into their particular belief that they totally put you down if you don't subscribe to their bible.

Amy: We had skinheads at the Pyramid show telling us to go back to Russia. (laughs) A lot of skinheads have such an identity crisis, such a clinging to beliefs that you find very difficult to discuss things with them.

Al: They have children's tempers where if you say the wrong thing they're like..

Amy: "No! No! You're wrong. Tom Metzger says..." and I say," Give me an unbiased opinion, tell me why I'm wrong." "Well, all history's been biased for all people," "So what you're saying is biased according to what you've read and I'm biased according to what I've read so let's get down to human nature," and that will totally throw them off track because they've no longer anything to cling to.

Vic: Most people are just looking for something they can identify with and say "Wow, that's me, I'm someone."

Al: Yeah something bigger than themselves to believe in because they don't believe in themselves

Vic: Like religion, nationality, whatever. Everyone's looking for security and if you can find a large group of people that you can think for you, there's your instant identity.

MRR: Are any of you pacifists? (dead silence).

Amy: Well there's your answer.

John: I'm not a pacifist, but I'm not a violent person either. I'm not gonna stomp someone just cause I don't like them.

MRR: What about violence at shows? How do you handle it?

Vic: When there's violence at our shows it's quickly quelled, I mean I'll stop playing if I see a fight cause I don't wanna contribute to it in any way. It gets out of hand a lot of times cause the music's too much, it's too hot in the club, so far there's been very little incidence of that. The occasional asshole is put out of commission quickly enough.

Al: I make it a point before I start any show to comment on violent dancing, 'cause when I go to shows I don't dance. I still enjoy the music and I still exert myself physically but I don't dance, I don't feel the need to "mosh," so I make a point to let everyone know at Nausea shows that if the dancing gets out of hand and the smallest of people, man or woman, is having a hard time enjoying themselves then the music's gonna have to stop. A lot of these people need babysitters, they don't need need to go out and go to a show, they just need people to follow them around and make sure they don't hurt anyone.

Vic: It's a drag when there's people who feel they can't enjoy themselves unless they're ruining other people's enjoyment, and I really don't wanna play to these people.

MRR: I want to talk about the role of women in the so-called alternative scene...

Amy: You promised me you wouldn't ask that. I don't think this is for me to answer.

MRR: But it's becoming increasingly rare for bands to have women members, even in bands that are political, or talk about equality.

Al: That's 'cause most of the bands we play with are sexist assholes anyway.

Vic: People are full of shit. Empty barrels make the most noise; we've found that the people who preach the most usually end up doing everything they preach against. I really wouldn't know how to answer other than that.

Amy: People say that they disregard their upbringing and their brainwashing of the outside social system but they don't, they bring these things right into the scene with them. Sexism brings out very defensive reactions in people because they don't want to admit or understand or see what they're doing in themselves. I'm not only talking about men who set the boundaries, I'm also talking about women who accept their roles and even in the alternative scene they're still accepting the roles that they've been raised to assume.

Vic: How can you break free of something that you've had conditioned from birth, simply by putting on a costume or whatever, this seems to me what most people do, it's just a costume. It's real easy to put it on your jacket.

Amy: But can you live it? It's meaningless unless you really believe it or understand it and many people haven't shed the chains of sexism among many other chains that they've carried over into the alternative scene so it's a common finding. It's bullshit... I remember seeing a female drummer once and all the guys were like, "Oh, I love the way her tits bounce up and down," you know. 'Cause when a woman gets up there it's hard, I gotta think oh, are they really listening to what I am saying or are they into it for the energy I'm putting into it or are they watching my chest or something. Women are put into a position where they must prove their equivalence to men; equality is not accepted as a basic fact, you must break their stereotypes to be accepted. This deters women for many reasons, maybe they're insecure or maybe they don't feel they should be subjected to this sexism. Or some, sadly enough, feel this is acceptable and comply. I've had guys make lewd gestures at me and shit while I'm up there and I try to pass it over or put it down but it's something that I have to keep doing, I have to prove to people that it can be done, that women are equal and that it's an intregal part of evolution that women are treated as full equals.

MRR: I've noticed a tendency for people in the alternative scene, especially the anarchopunk scene, to idoloize members of certain bands and then "turn their backs" and say they're shit later on. It's like they're always looking for ways to knock them down.

Vic: Well it's like king of the mountain, they put these people on pedestals so they can knock them down.

Amy: Or, "Stop preaching at us, we wanna party."

Al: It's because they idolize them. Like when Steve Ignorant joined Conflict or something; people were like, "Oh no, you can't have pacifists working with those nasty direct action types."

Vic: Well, there we go again, that's where labels get harmful, cause everyone has certain rules about what they think you should be. It's really easy to create an image and then believe in it.

Al: Certain bands believe in themselves enough to go up and say "This is what I believe in," whether someone knocks them off their pedestal (which they may not ever have been on in the first place) or not has no bearing on their satisfaction with themselves, with their personality, with what they do.

Vic: If you feel someone has put themselves up on a pedestal most likely they're still on the same level and you've just crawled under them. Most people that criticize you for something are usually criticizing something they find in themselves and want to redirect attention away from themselves.

Al: Yeah, it's the same with people who gossip and rumor and backstab in the scene. They have a lack of substance in themselves that they have to fill by slandering you. The minute you step up and say, "Let's try and change something," there's gonna be a whole crew, an entire force that's gonna say "No, let's keep it the way it is because I have power, I don't wanna give it up.

Vic: There's always gonna be someone to try and take away everything you've worked for.

Al: The only thing is, they can't take away what we have inside. They can take away the band, they can take away the zine, they can take away the whole damn movement but they can't take us away.

MRR: Two words: The future.

Vic: I would want my children and my children's children to live in an environment where they feel they belong. When you're born, all these layers of shit are piled onto you; to actually get anything done you gotta cut through all the bullshit.

Al: We have to strive to peel of layers of conditioning and oppression that have been piled on us since birth and strive to..

Amy: ...create...

Al: A...

Amy: ...better, truer, freer... Regime! (laughter)

Al: We almost had it! We almost had it!

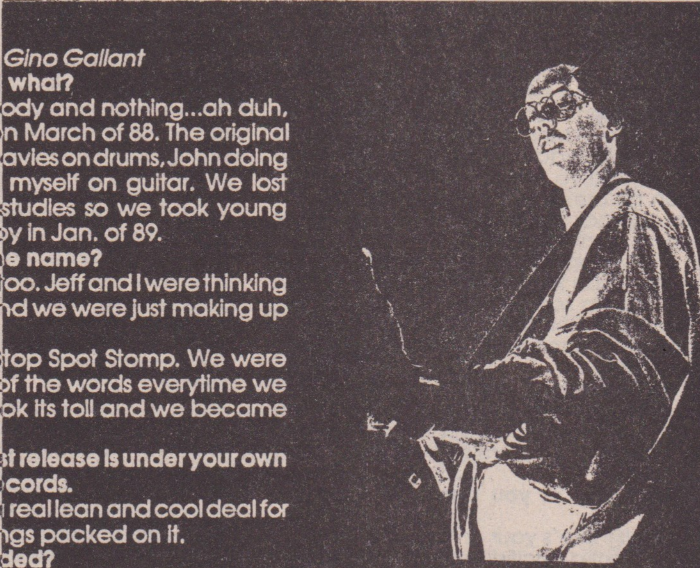
Vic: There's an old painting by Flemish artist Hieronymous Bosch called "The Ship of Fools" where it shows all of these people on a boat. There's a big tree in the middle with all this fruit on it, yet the people in the boat are all facing each other, arguing about it, talking... and no one is paying attention to where the boat is going. We're all on this ball of dust called Earth and we're arguing about borders, race, creed, hairstyles, petty bullshit. No one's paying attention to the fact that there's not gonna be a place to argue on much longer.

Communicate: Nausea/ PO Box 20114 Tompkins Sq Station/ New York, NY 10009. Nausea has tracks on many upcoming comps, including Profane Existence's Nightmare Of Reality and MRR's They Don't Get Paid....

IT'S MAN KILLING MANKIND • I ASK YOU WHY • WHY LIFE MUST GO TO SO MUCH WASTE?!

NEW BANDS

Neanderthal Sponge



Interview by Gino Gallant

MRR: When, why, who and what?

Jeff: Never, because, nobody and nothing...ah duh, well, we had our first jam on March of 88. The original line up consisted of Oliver Davies on drums, John doing vocals, Dan on bass and myself on guitar. We lost Oliver to post secondary studies so we took young Johnny as our drummer boy in Jan. of 89.

MRR: Who came up with the name?

John: I did. I was real drunk too. Jeff and I were thinking of starting up something and we were just making up dumb names.

Jeff: We were first called Stop Spot Stomp. We were going to switch the order of the words everytime we played but democracy took its toll and we became Neanderthal Sponge.

MRR: And of course, your first release is under your own label... Stop Spot Stomp Records.

Dan: But of course! And its a real lean and cool deal for a seven inch with eight songs packed on it.

MRR: Where was this recorded?

Johnny: At Ambience Recorders in Ottawa. We originally recorded 14 tunes but we could not afford to make a full length record, so we went with 8 on seven inches of black stuff

MRR: How long did it take to record?

Jeff: We did all 14 tunes in eight hours flat. that included the mixing.

MRR: How was it recorded and how many were pressed?

Dan: Live, everything all at once. We had practiced a great deal before the recording so that we could just whip the songs off. We did half of them on the first attempt. One thousand records were pressed.

MRR: What do you guys do when not gigging or whatever?

John: Well, Dan and Jeff work in chemistry labs, Johnny is still in high school and I am close to finishing an honours degree in political science at Carleton University.

MRR: How many shows have you done?

Jeff: Oh, lets see... seven or so since August 88. Our first show was with SNFU. Our next is with M.D.C. We also opened for the Dickies.

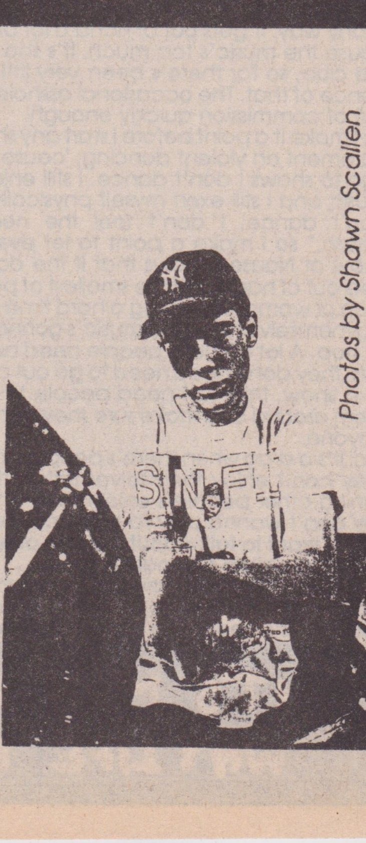
MRR: What are some of the bands influences? What are your future plans?

Dan: I like classical music and Gentle Giant.

Jeff: I am deeply moved by Stompin Tom Connors.

Johnny: I'm into the sound tracks of children shows like Mr. Dressup and The Friendly Giant.

John: I like to Polka in my little outfit. Our plans are to gig and record and maybe do some venturing out of the Ottawa Valley.



Photos by Shawn Scallen

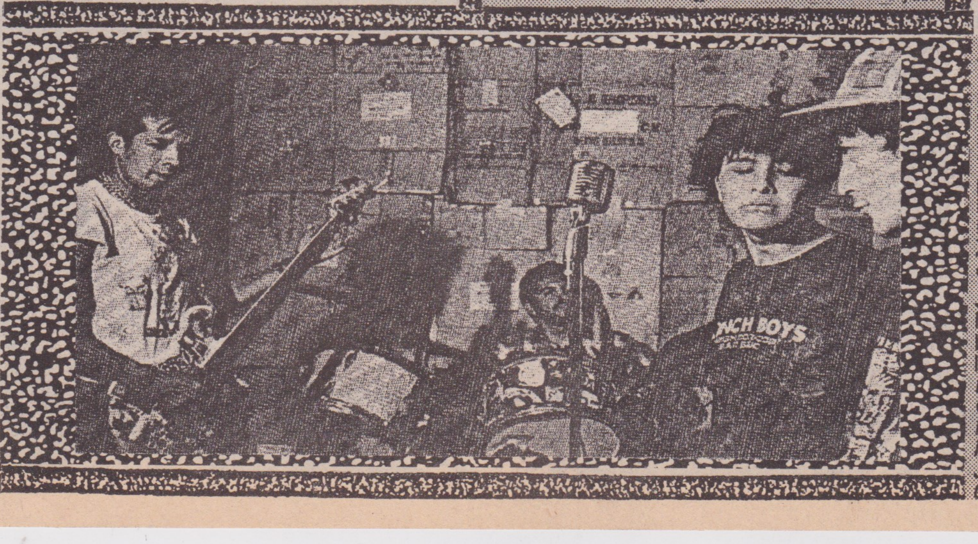
SS20

Interview by Anna

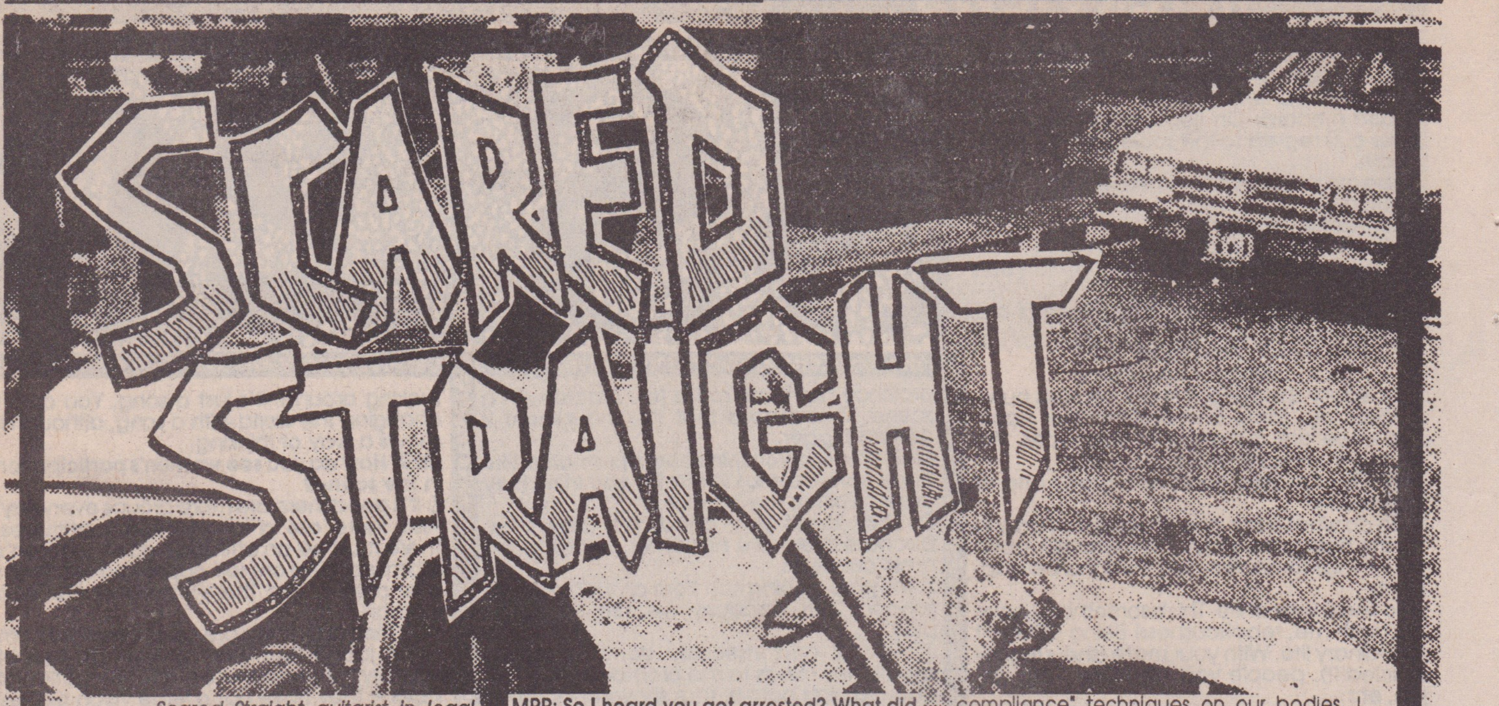
MRR: When did you form the band and why?
Demon (guitar): About three Years ago because we wanted to play.
Zappa (vocals): On September '85, to express ouR regrets to the society from birth to death.
Jorge (drums): Because I'm a self-educated musician.
MRR: Name, job, age...
D: I'm a federal employee.
J: Jorge "Gorgon" Granados, I'm 30 years old.
Z: Patricia "Zappa" Antitodo, 19 years old, actress.
MRR: How would you define SS20?
D: A chaos looking for new ideas.
Z: Musically speaking, it is city neurosis punk.
J: There are some characteristics of transition -- we are a mixture of influences. We started from punk music, basically.
MRR: What're your goals as a group and as individuals?
D: To do what each one of us wants. I wanna be the best guitar player. We want to reach new things to do. We don't wanna be stagnants.
J: To find a way of life. This is something I have had with me, rebelliousness! Being different to ordinary life. With your mate (she's legally married!!!), people you live with at school, job, etc.
MRR: Do you have any ideological way to follow, are you simply rhetoric with any political ideas? Any political participation?
Z: We don't take part in any one. We have tried to share ideas which don't cralh, first between ourselves and then with people who listen to us (young people from the underground punk movement).
D: We are agreed with humanity. We don't want war, pollution, etc.
MRR: So you try to be agreeable?
J: Yes, we try to agree because we are part of them. But we are trying to be apart.
MRR: How is the relationship between the bands members?
D: Very good.
J: We are like brothers.
Z: It's good, we treat each others as individuals, like a family.
MRR: How's your local scene?
D: It's a chaos. Nobody knows anything. When we're around going to play there is a lot of unorganization from promoters. All of them! I don't know about other stages... well, I do but the people are scared, they need to know.
Z: Talking about gigs, it's ok. There are a lot of divisions.
J: The crowd has access to a lot of spaces and they haven't used them, for example, some pubs like "Bar 9," because the crowd is hetereogeneous. Our intention is to reach different kinds of people. I haven't go out to province but there are a few places with a scene. That means that the movement is getting bigger.
MRR: What do you think about promoters like those from Cosmos 2000? Do you think they are exploiting the bands?
D: They don't pay good. We play there because there are not other places to express ourselves.
Z: They are getting rich from an ideology. We support 'em because we are willing to play...
J: Apathy and insecurity don't let bands speak their minds to the promoters and talk about a gig's details. That shows the internal unorganizaition of many groups, not only punks.
MRR: What have you done against it?
J: At our gigs, we obtain things favorable to us. I suggest calling some bands and doing a well-organizied gig. Demand security conditions and clean places, careful with drugs, and non-ripoff prices.
MRR: Why did you put out an LP?
D: To leave something to the posterity, don't pass without having done anything.
J: To give light to all the material that we recorded on two demo tapes. More quality, and show that you can do this kind of work with little economic support.
MRR: Which one do you think could be trascendence?
D: I couldn't know. I expect friendship through this record; also I expect for somebody to understand what we're trying to do. Also for somebody to remember that there is a band called SS20.
J: We wish that people get contagious (seems that it's happening).
MRR: Who writes the songs? What's the meaning of 'em?
J: Every meaning? We have a shared feeling: death. People's death, those that we call "drain heroes."
D: Anti-war, anti-religion. "I want to be your bitch" is a sexual aberration, anti-macho. Women have a place as human beings. It's extreme feminism against men who are just fucking around. It's just a song. You aren't changing the world with a song, although it shows a way of thinking.
MRR: How do you see women's participation in the scene?
Z: It's good there are more groups everyday. Also there are a lot of macho attitudes. There must be an attitude against women's submission. We are self-oppressed women in a lot of situations. There is no resolution as a woman.
J: By their age, there are a lot of bad acts. I'm not a judge, but they have an excess of equality because there is a reproduction of vices -- they have not a wide vision of their situation.
D: Very poor. They could do more. They are self-oppressed. We (men) all feel like lions, 'cause we live in a country where machismo dominates and also the holy church.
MRR: That is your opinion about other groups?
D: I like 'em all. All of them are good since the moment they dare to play, they show they want to do something.
J: Massacre 68, too bad they're so inconsistant. Sindrome has a very good song, "Tacon Dorado," which talks about the possibility of finding happiness being a prostitute.
Z: I like Mell, Massacre 68. I'm against the Atoxxico's song "Punks of Shit" because I don't think we must oppress each other. I'm not against drugs. Drugs depend on the people who consume them. There are people who become parasites. But there are people who could be helped by drugs, be creative without being self-destructive.
J: Drugs are something unavoidable. It must be controlled on an individual level because campaigns and police repression advices are not the solution.
MRR: What do you think about the authenticity of some groups into the punk movement?
J: There are some groups which have a charisma or look like they are sincere, some of them are not. Maybe we are one of them, one of the insincere. There is a lot of sincerity in the movement. A lot of the bands do free gigs for good causes.
Z: In some ways, yes, but sometimes they talk about things that they could never do. Sometimes they talk about utopian things which must carry on individually.
D: There are a lot of rock star attitudes, poor fools. Some people try to guide other people; they tell people what to do.
MRR: Last words?
D: Be yourself.
Z: Union, quality, respect to the human rights and respect between us.

J: Let there be the possibility of organizing of ideas and express them even as scream to be less slaves of out individual prison. I hope it can be done.

Demon, Municipio Libre 181-302, Dortales, CP 03300, Mexico DF, Mexico... Patricia Moreno, Cafetales 653, Col Granjas, Mexico, CP 0084 Iztacalco, Mexico DF, Mexico... Jorge Granados, Serapio Rendon 125, CP 06470, Mexico DF, Mexico.



SCARED STRAIGHT



Scared Straight guitarist in legal trouble: an intervelw with Dennis Jagard about Scared Straight, the new album, and his current charges resulting from a protest at U.C. Berkeley. By Devon Morf.

MRR: First tell me some backround on Scared Straight since you guys have been pretty low profile lately.

Dennis: The band, with all of the various members who have come and gone, has been around in L.A. since about 1983. We were on the Mystic "Nardcore" album, then recorded a 9 song EP, went on tour with Ill Repute --our car and equipment were stolen in Pittsburgh so the tour ended early. We recorded an album and then disappeared for a couple of years. The album just came out.

MRR: Why did the album take so long to put out?

Dennis: We did a lot of overdubs... just kidding. Actually, we recorded the whole album in only two days, I have no idea why it took two years to get to the public.

MRR: I guess from the title of the album you guys are pretty hardcore straight edge.

Dennis: No, the rumor that Eric (old bass player) went to jail for shooting beer bottles and cigarettes out of peoples' hands at a show is not true-at the most he only shot one guy who was drinking. Anyway Eric is on a mission in Argentina right now, so don't be afraid to break out the brew. Our new bass player Freddy Trejillo and drummer Jordan has hair down to the belly button and they shred.

MRR: So why the title "You Drink, You Drive, You Die" if you are'nt straight edge?

Dennis: I had nothing to do with the title. If I had my way it would have been "You Drink, You Drive, You Spill Your Drink." Or maybe have a picture of cops at a sobriety checkpoint blowing people away. I thought of putting stickers on the albums saying something like "This album was made possible by a grant from Nancy Reagans' 'Just Say No' campaign (which explains the title)." Actually, when the album cover was made two years ago it was not really a fad to remind people about how dangerous drinking and driving is--but I would still rather not use a record cover as a public service announcement.

MRR: So I heard you got arrested? What did you do?

Dennis: I was a participant in a sit-in at U.C. Berkeley. McDonnelDouglas sold 5 Hughes 500 Helicopters directly to the government of El Salvador, which uses them (armed with GE miniguns capable of putting 6000 rounds per minute) to "depopulate" the Honduran borders so that the Honduran army can cross the border and help attack the FMLN. I am pretty interested in the El Salvador issue--I was arrested in October at the Presidio for protesting against U.S. support of the oppressive regime in El Salvador. Leanne Miller, a friend of mine from SAICA, was captured by Salvadorian forces and held for three days. The U.S. government gave almost 600 million dollars to El Salvador last year.

MRR: So why did you get arrested at UCB?

Dennis: Oh, was I going on too much? Anyway, McDonnel-Douglas was recruiting on campus and some friends of mine got together and we peacefully and non-violently made a statement. Unfortunately, the UC Police were not interested in non-violent techniques and they practiced some "pain compliance" techniques on our bodies. I was arrested and spent 3 hours in jail. The criminal charges were dropped, but I am facing "Student Conduct Charges" which could get me kicked out of school.

MRR: Did you learn anything from the experience?

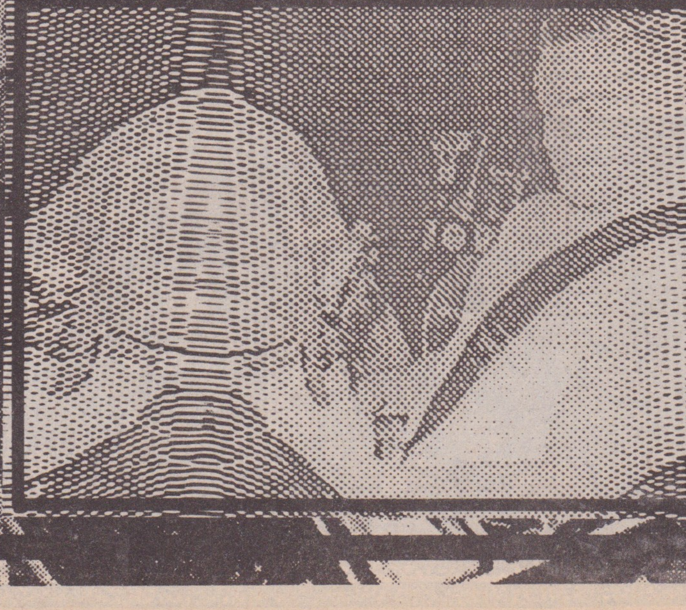
Dennis: Yeah, there is a huge picture of Rambo in the UC police dept. Besides that, I learned a lot... like don't stay in buildings alone with cops.

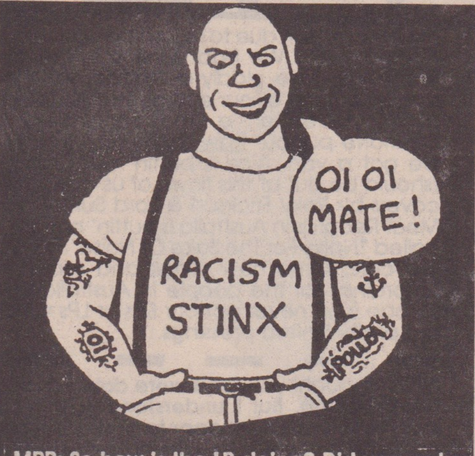
MRR: What happens next?

Dennis: We (the two people that were arreested) have to go through hearings, etc. but basicially the Chancellor Ira Heyman is both the judge and the jury, so we have to get public support so it becomes too expensive politicially for Heyman to prosecute us. We already have support from many groups and individuials, such as Congressman Dellums. We also need to throw some benefits for our lawyers.

MRR: Good luck with your case.

Dennis: Thanks, keep an eye on El Salvador--and keep and eye out for the Scared Straight album or benefit shows.





MRR: So how is the LP doing? Did you get a fair deal from Oi Records?

OP: I haven't got a fucking clue really, the LP was recorded ages before I was in the band. I suppose you mean the "Unite And Win" LP. I think it sold about 3,000 so far, or something like that, for what it's worth? Also from what I've heard the deal from Oi Records was pretty good, the guy who runs it seems to be really fair with the bands he puts out, which is more than can be said for a lot of other supposedly 'right on' record labels around.

MRR: How come you have released so many split records? Any more expected in the future?

OP: Sorry, but I've got even less of a fucking clue about this than I have about question one. I suppose maybe it was to get across to more people and to cut the costs a bit by sharing them out. Also cos the people that the records were done with were groovy people (except the Betrayed) but that's a different story. That was on Oi Records and was a record in a series of split LPs. The Betrayed later turned out to have slightly dodgy political views, or so I've heard. We're planning on doing a three-way split single, probably to be released first half of next year. We're doing it with Bigger Than God (a new Edinburgh bands to watch out for!) and Suicidal Supermarket Trolleys from London. It's going to be a benefit for anarchists/class war prisoners so buy it!

MRR: You've gotten (ha ha funny American word) a lot of praise and criticism for your attempt to unite the skin and punk movements. Do you think it's possible with all the fighting between the left and right?

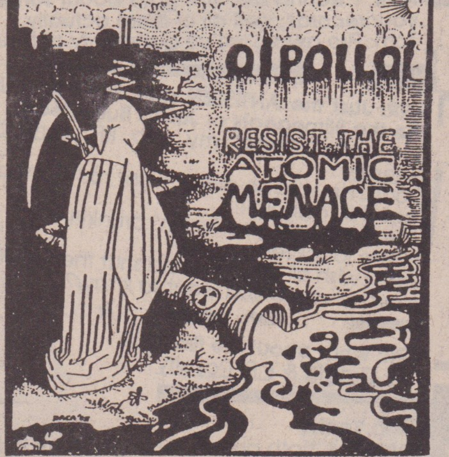
OP: We've given up on this one now, I think. I don't think it's possible just now especially in Britain. Skinheads have in general been getting more and more right wing over the last few years, and since hardly anybody seems to have tried to stop this happening so it's gone on its own route without much to stop it. In general, these far right skinheads are far too different from our viewpoint to make any unity possible anymore.

MRR: Where do you stand politically?

OP: I suppose we'd all desribe ourselves as anarchists.

MRR: I know you're sick of hearing about this, but can you explain why one of your old drummers was wearing a Skrewdriver shirt? I hear from people in Scotland about how you're all right-wing nazis and so on. What do you think of this and how did it all come about?

OP: He wore a Skrewdriver t-shirt cos he liked Skrewdriver. I suppose I might as well explain this once again - he'd been drumming for Oi Polloi for years, and was quite a bit younger than the rest of the band and started associating with the local fascist skins and he drifted into their warped ideology (althcugh I don't suppose they know what big words like that mean). He stayed with the band for a bit, partly cos Deek thought he could possibly 'stop the rot' in him, but obviously when he carried on on the same lines he had to be thrown out. He now does lots of weight-training and is a big bugger and wants to kick our heads in. Yes of course we're all committed right wing nazis, we only sing 'right on' lyrics so we can rip loads of money out of gullible anarcho-punks. Our real name is in fact Skrewdriver, Deek Aiolan is only a pseudonym for Ian Stuart and the rest of the bands are all comprised of nazi war criminals and leading members of the KKK. What a load of shite! I'd like to know who's spreading this rubbish (although I think I've got a fairly good idea). What is the point spreading drivel like this? Whoever's doing it would be a lot fucking wiser if they spent their time more constructively instead of spreading outright lies! Why don't these fucking idiots grow up!!



MRR: Is everything resolved between you and Conflict?

OP: No, but it's largely forgotten. There isn't any contact at all between us and them. I could spend the next hour bitching about them but it's a bit of a waste of time.

MRR: Gig-wise, how have things gone? Do you plan to tour anywhere soon?

OP: We've been doing loads of gigs over the summer especially in London (I'm sick of the place). Most ot them have just been one-offs though, cos shows are pretty hard to organize. There's no immediate plans for touring, although there is a possibility that we could hit the USA next summer.

MRR: What is your goal as a band? What is the best experience that you've had since being in Oi Polloi?

OP: Our goal? Well, obviously we'd like to see the entire population of the world throwing off the tyrannical yoke of their rulers and living the rest of their lives in peace and harmony with mother earth but I suppose that's just a bit unlikely, so I suppose we'll settle for having a good time and hopefully influencing a few people along the way and giving them a good time. Basically I don't think there's much point being in a band unless you enjoy it, cos we're hardly in it for the money! (Cos there isn't any). I can't think of any single event as being the best since I joined Oi Polloi, I've just really enjoyed playing most of the gigs and meeting loads of groovy people. It's also dead good getting into gigs for nothing when we're playing.

MRR: When did Oi Polloi get together? Who influenced you?

OP: About six years ago or something like that. Deek's the only original member left. Influences at that time I suppose were Oi type music crossed with sort of Discharge stuff, or something like that anyway.

MRR: Do you think you're trying to do what Sham 69 tried and failed at in uniting the skin/punk scene? What do you do to try and make the scene better?

OP: I suppose we are, or at least were at any case, but as said we've more or less moved on from trying to do that now, not that we still wouldn't like to see it happening. What do we try to do to make the scene better? I don't thinkg we consciously wake up in the morning thinking how we can improve the scene today. I suppose we try to be honest and unhypocritical as much as we can, and also try to keep politics alive in punk, as so many bands these days don't seem to be concerned with trying to change things anymore.

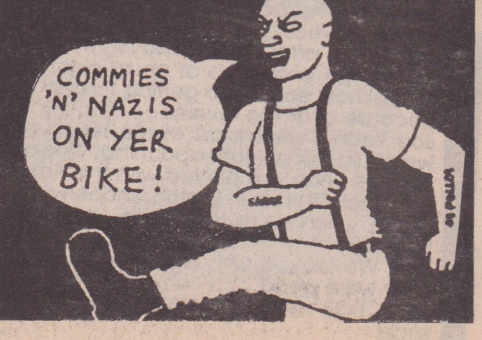
MRR: Final words?

OP: I can't ever thing of anything to say for final words, so I'll pass this on to Murph, ex-singer for anarcho-thrashers (hee hee) AOA. (I take no responsibility for anything he writes though.)

Murph: So this is it eh? I left the "punk" (bowel) movement over a year ago and I see nothing has changed, still pissing around chasing your own tails, still trying to fuck the system by getting as fucked out of your heads (on what ever) as you can. The zines are even asking the same questions "Why do you hate Conflict?", "When did you start?" WHO FUCKING CARES!?! If you really think that wearing dirty clothes and beating each other stupid (which wouldn't take very long to do) on the dance floor is revolutionary then you're a bigger bunch of dicks than I know you all are. The closest you will come to a revolution is changing the speed on you record deck. Any replies or comment you have on this bit should be sent to Oi Polloi and I will receive them and promptly burn them!! FUCK OFF PUNK SHIT!

OP: As I said, nothing whatsoever to do with me, but divergent opinions are always interesting, eh?

Questions answered by Dan (drummer). Interview by Sean Raymond. Oi Polloi/ 26 Queen's Park Ct/ Meadowbank/ Edinburgh, Scotland


COMMIES 'N' NAZIS ON YER BIKE!
OI POLLOI

ANTiSEEN

Interview by Robert "Dick" Holder

MRR: So,when you guys started way back in 1983, did you think you'd stay together this long?
Jeff: Fuck no! I didn't think we'd make it through the week.
Joe: I was optimistic. I thought we'd last a month.
Tom: Well, I wasn't in the band, but I was at the first show and I didn't think they'd make it through the first gig!!
Doug: At that time I hadn't even heard of these guys. Thank God. It took 'em two or three years into tricking me into joining.

MRR: So you guys did your first tour this summer.
Joe: Our first extended tour. We've been playing weekends around the South since the beginning.
Jeff: Yeah, so we took a couple of weeks and went up to New York, Boston, N.J. and a couple of other places.

MRR: What did you think of New York?
Tom: It was great. I got to visit the Trump Plaza. Donald Trump is my hero, you know.

MRR: Really?
Tom: Swear to God!!
Joe: Capitalist Pig!!!
Jeff: Money-hungry bastard.
Tom: Damn right!!
Jeff: It was pretty cool, we got to stay with our old bass player, Pete Cherry. Him and his wife, Ellen, put us up for a few nights. I got to check out lots of cool record stores with lots of rare Roky shit.
Joe: I thought New York was a fuckin' sewer. I really dug Boston, though.
Jeff: That's because you met a girl in Boston.
Doug: Hey, when did we go to Boston? I must of been drinking real hard that day.

MRR: Who were some of the bands you played with, the ones that stuck out in your mind?
Joe: We ran into Bazooka Joe in New York. They came to our gig at the Pyramid, so we went down to Newark the next night on our night off to check them out.
Jeff: Yeah, they're cool guys.
Joe: Man, we just had a wild weekend playin' with them down in Myrtle Beach, we could do a whole interview on that one weekend. Myrtle Beach is great. The fans there are the coolest of about any place we've played.
Jeff: Yeah, after our second night in Myrtle Beach, we ended up at an all night party and almost ended up getting thrown in jail because of all the revelry.
Joe: Yeah, it was a blast. Myrtle Beach, man, we could talk all night about that weekend.
Jeff: Oh yeah, we played with the A-Bones and Jack Starr up in Boston. I hope were still rockin' when we're Jack's age. I think he's in his 50s.
Joe: We played with Big Chief at CBGB's. They were good.
Jeff: CBGB's is really overrated. It really kinda sucks.
Joe: Tourist trap if you ask me.
Jeff: Maxwell's and the Pyramid are much cooler.
Joe: Also Greenstreets in Boston.
Doug: Man, I swear I don't remember Boston.

MRR: Who booked your tour?
Jeff: Tom did it all, thank God, because Joe and I are no good at that kind of stuff.
Joe: We sound too southern when we get on the phone. They must figure we're some kind of southern rock band or something.
Doug: I thought we were!

Joe: Hey, one time I called MRR to make a correction on an ad, and I heard the girl who answered the phone make fun of my accent in the background.
Tom: That's because you sound like a hillbilly.
Jeff: If the shoe fits...

MRR: I wanna ask you guys about some of your records, well all of them actually.
Tom: Fire away, we've got plenty of them.

MRR: Just the ANTiSEEN stuff, not solo stuff, like the Slimegoats or Judas Bullethead.
Joe: Don't forget my solo EP, Bury the Needle.
Doug: He said he didn't want to talk about that shit, asshole!!!
Joe: Fuck you, you fuckin' drunk!!!
(More laughter)
Jeff: I wish all of you would shut the fuck up! Now, what do you want to know?

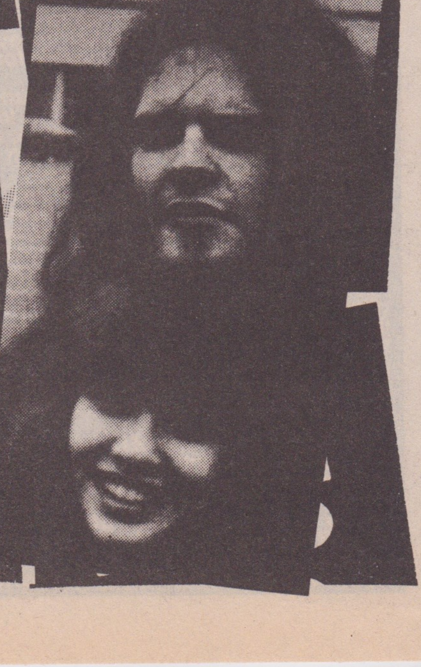
MRR: What about the first EPs?
Joe: Drastic & E.P. Royalty?

MRR: Yeah!!
Joe: Well, both are out of print. Some kid in S.C. just paid another guy $40 for an original copy of Drastic. It has three different covers. The original cover has a band photo, the other is a picture of Ed Gein, which has either a blue cover or a gold one. Drastic has been re-released as a 12" called Rawshit, which has additional live cuts and studio out takes. E.P. Royalty was actually our third record, but it was released as our second.
Doug: This shit is confusing, get me a cold beer.

MRR: So the first two records helped you establish yourselves .
Jeff: Yeah, after that it's been pretty easy gettin' stuff out. Mark Turner of Chopper Records contacted Rick Knoll of Bona-Fide Records about doing a co-release of our first LP, Honour Among Thieves, which Bona-Fide kept in the can for three fuckin' years! It was about the same time we got in contact with Tim Adams who is the creator of The Pope fanzine. He mentioned that he was considering starting his own label, and later, under that label, we did our first new EP as ANTiSEEN in two years called Blood Of Freaks. Tom was our new bassist, due to us Bo's being in limbo for two years. We had done our solo shit, which we have gladly put aside, we then started putting all our energy into ANTiSEEN. Shortly thereafter, a small label here in Charlotte put out Raw Shit, which in trade we got a van. Ajax is puttin' out a single (should be out at this time) of us doing two covers by Roky Erickson & Lord Sutch. Dog Meat Records in Australia is puttin' out an LP called "Noise For The Sake Of Noise". It's got live cuts, some new songs and some re-recordings for the people in Australia and Europe who never got our EPs or LPs which are pretty limited pressings.

MRR: I thought you guys were doing a lot of backtracking. But I understand now, your stuff is not really that easy to attain, even in parts of this country. You are not gouging the public, huh?
Tom: Yeah we are!!!
(all laugh)
Joe: Well you know, If someone approaches you and offers to put out a record, what are we supposed to do?

MRR: You could tell them to drop dead !
Joe: Look man, since we don't have someone like Homestead or SubPop or whoever is puttin' out five or ten thousand copies of each record, we find ourselves taking any deal we can get.
Jeff: Yeah, like the Australian record was kind of made to order, you know. They asked for three or four live cuts plus three or four new cuts plus some of our old stuff re-recorded with our new line-up. So that's what we gave them.
Joe: Besides, we play those old songs ten times better now. Doug and Tom added a lot more punch.
Tom: Thanks, Bo!
Joe: Don't mention it cuz!



MRR: So how 'bout your next record, any deals in the works?
Tom: It could be with one of several labels.
Jeff: Like fuck. It's gonna be with Ajax. He's done us right, so we're gonna stick with him.
Tom: Yeah, that's true. He paid us for all the Blood Of Freaks he sold.

MRR: So you guys don't get any big advances or anything?
(lots more laughter)

MRR: How bout Bona-Fide? Did they pay you anything?
Tom: Oh, man!!!
(lots of hysterical laughter)
Joe: He gave us X number of copies which we sold at our shows, so we got money from it that way.
Jeff: We can always sell the shit ourselves, so that's just as good as gettin' a check as far as I'm concerned.
Tom: Especially since the check would probably bounce anyway!
(laughs all around)
Joe: Hey man, don't knock ol' Rick.
Tom: He still hasn't mailed me my bass I left up there.
Joe: Oh man, Rick's cool, don't worry about it. He's a busy man you know.
Jeff: Anyway, our next album is gonna be called Southern Hospitality and will be 14 or 15 songs never done anywhere else. It'll be our best yet. Both musically and lyrically.

MRR: Have you started to write the songs?
Joe: They're done. We've just got to practice on them a little more. We're even going to a cheap studio and make a reference tape before we do the real recording.
Jeff: We've started doing two of them live already, "My God Can Beat Up Your God" and "Self Destruction."

MRR: "Self Destruction," that sounds interesting. You are known to bang yourself up on stage a lot. Tell me about it.
Jeff: What do you wanna hear, if it hurts or what?

MRR: What possesses you to do it?
Jeff: The music. I don't know what to tell you, I just get carried away sometimes. It's gotta feel right. I ain't like G.G. Allin and do it all the time regardless, I gotta feel it. It is the Devil's music, you know that?

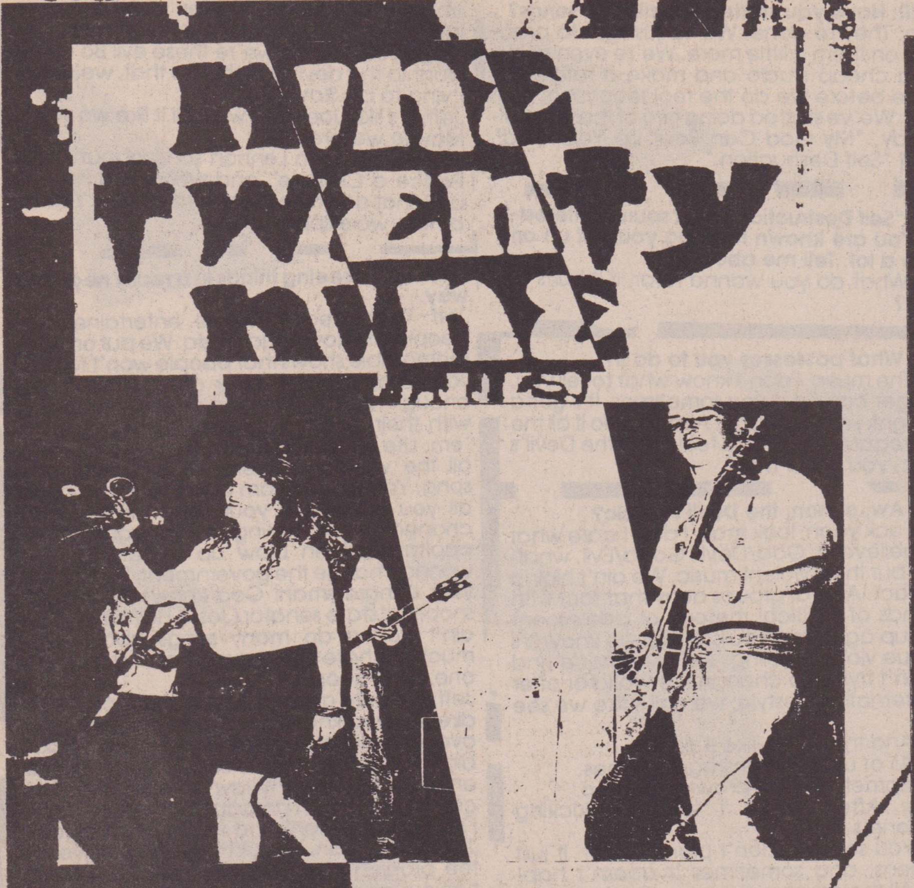
MRR: Aw, c'mon, the Devil's music?
Joe: Fuck yeah, look man, I don't care what you believe in, God/Devil, Good/Evil, whatever, but this is violent music. We ain't hiding that fact. A lot of groups deny that fact with all kinds of political rhetoric or adolescent pent-up aggression bullshit, but we know it's the true violent feelings we have inside and we ain't trying to change the world or offer an alternative lifestyle, we call it like we see it.
Jeff: And that's Evil, like it or not.
Joe: All of us bleed onstage at times.
Tom: Sometimes the crowd does too.
Doug: After a gig I feel like kicking someone's ass.
Joe: You see, we don't plan this shit. It just happens, and sometimes it doesn't happen. All the great rockers are torn between good and evil, like Jerry Lee and Little Richard.
Tom: Just because some of our songs are about evil subject matter doesn't mean we're evil. But we aren't posing and trying to make you believe we're these evil Bo's who worship the devil and shit like that, we're not trying to be Slayer.
Jeff: It's like Joe said, we call it like we see it. Maybe we *are* evil.
Joe: Yeah, John Lennon sang about "Give Peace a Chance" and where did he end up? Shot down on the streets of New York by a hero worshipper.

MRR: That's seeing things in a really negative way.
Jeff: That's reality. We're entertainers for people who love loud music. We put on wild, memorable shows that people won't forget.
Joe: Look man, if other groups are naive enough to think they can change the world with their music, then fine. More power to 'em. Life ain't long enough to try and solve all the world's problems in a fuckin' rock song. You can scream and shout and bitch all you want and your song ain't gonna change a damn thing. If you wanna fight capitalism, then blow up a bank. If you wanna change the government, then shoot your congressman! God knows I'd love to shoot our state senator (Jesse Helms), but we ain't gonna do many songs about how much we hate him, cause it ain't gonna do one bit of good.
Jeff: We write about things that effect our life directly, you know, like a girl who fucks you over or a friend who stabs you in the back. I did write a song called "N.C. Royalty" about an anti-pornography law passed here that cost me my job in an adult book store. Then I shut up and went and found another job!
Joe: Yeah man, we ain't trying to solve all the problems in the world, we just wanna turn our amps to 10 and try and forget about them for a little while.

c/o Jeff Clayton
Route 3 Box 239E
New London, N.C.
28127

Photo: Sara Huebenthal

NEW BANDS



Nine Twenty Nine formed about a year ago as an escape from neurotic summer boredom. Originally labeled a deathrock band we have, after a lineup change, mutated towards a late 70's punk sound. Although we do place a lot of importance on originality and would never mold our style to sound like anyone else we do have our influences. Matt's Rush influence on bass, Dirt's love for the Clash, Ken-e's jazz drumming background, Dave's blues guitar leads and Molly's Eddie Brickell on bad acid vocals make up our powerful sound. After our first live appearance at a high school "Battle of the Bands" we have played a lot with local bands (Creeps, Fear and Loathing) as well as opening for Uniform Choice, Reason to Believe, the Vagrants, the Grim and Wrecking Crew. Although we are still doing shows we are also scrounging money to record a decent demo which should be available soon.

Our lyrics deal with a wide variety of subjects ranging from pure fantasy to social and political comments. Even though our songs may deal with topics you could seriously fret over, we as a band are more concerned with our music and letting people have aggressive fun at our shows. Ideologically Nine Twenty Nine is an anti-racist/anti-fascist band and will not tolerate racist violence (or any other senseless violence) at our shows. Racism is a serious problem which has brought many local scenes close to extinction and we're doing what we can to keep it as far away from the Colorado Springs scene as we can.

At the moment we are looking for a label to sign to and would appreciate any help concerning booking, recording, exposure, info on places to play and/or stay for a possible road trip next summer and any other help you can give us. Send me a blank tape or a little cash for a low quality live tape or just write. Look out for our demo soon !! Write to: Nine Twenty Nine c/o Dave Fischer/ 7559 Red Mountain Dr./ Colorado Springs, CO 80920.

From Quebec City, Canada comes THE ONIX. The band, who has been formed in May '88, consist of five French-Canadian dudes: Stephan Valin (vocals), Eric Lachance (guitar), Ghislain Beaulieu (guitar), Louis Lapointe (bass) and Rene Martineau (Drums).

THE ONIX faves bands includes: VERBAL ASSAULT, DESCENDANTS, DAG NASTY, TOY DOLLS, NOMEANSNO, FUGAZI, (old) KISS, So, our music is naturally inspired by these bands (what a good mix...Hey')

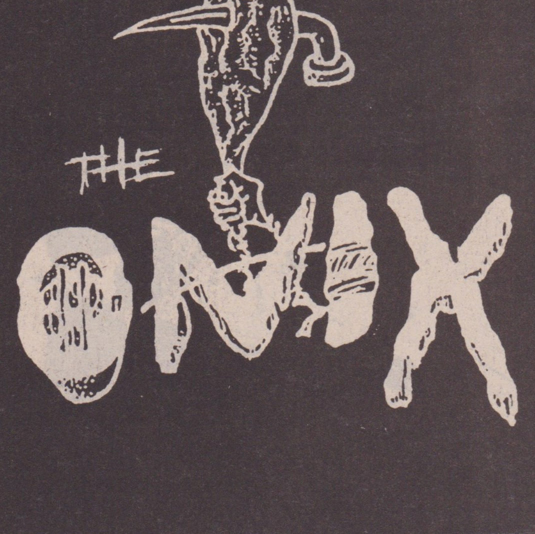
In July '89, we've recorded the Life Witness cassette which features 10 songs. The tape was done in 2 days (1 for the recording and 1 for the mixing) on a 4 tracks porta-studio. Don't worry the sound quality is very good; that's why we promote it.

On the lyrical side, the songs deal with various subjects but mostly about relationships in everyday life (hence the the title of the cassette).

The listeners may notice that some lyrics aren't in English... Why? That's 'cos we're French-Canadian and having some lyrics in French is simply normal. (Don't you think so')

THE ONIX is a funny band, we're not taking ourselves seriously. Having a good time is what the band is all about.

The cassette is available for $4.00 ppd (USA & Canada) and for $5.00 (Europe) to: THE ONIX C/O Eric Lachance/ 8180 Ave. De Garonne/ Charlesbourg, Quebec, G1G 3K7/ Canada.



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NEW BANDS

Hello from South Dakota, Home of Mt. Rushmore, The Corn Palace, Wall Drug, and Painful X-Tremities.

P.X. has been around for about 3.5 years, and has gone through quite a few line-up changes, including the most recent change which leaves the only original member, Matt, on drums and vocals, Van on guitar and vocals, and the newest member Mike on bass, and longtime trombone player, Hugh.

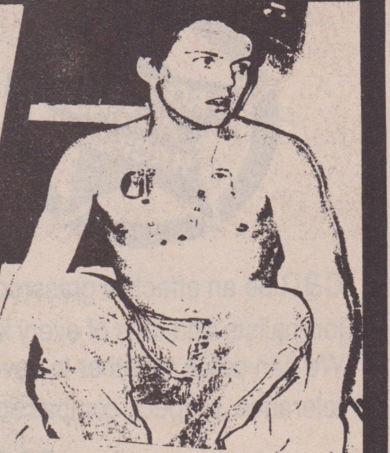
We just finished recording for our first 7" "You're IN Good Hands", which should be out by the time you read this. It's on Amity Records and will be available for only a measly $3 ppd. (cheap).

We are planning on touring/ vacationing this summer, so watch for us. If you can help out with shows or you would just like to chat, call (605) 341-3342 (or write to the address below). Thank you for your time.

PAINFUL X-TREMITIES c/o Burl Ives/ 1312 6th St #3/
Rapid City,SD 57701

Government

Government, what does it mean to me? Dying, war,
racism, corruption, and oppression,
Who wants to support a government that treats you
like shit?
Not me, and I hope you agree!
If the government was run correctly, It'd be great!
But with all the political assholes in there now, It
probably never will be!!!!!
Government, What does it mean to me?
Government, what does it mean to you?
Why can't the world powers be at peace? Will this
arms race ever cease?
Will the meaningless killing ever end?
Mayke the answers just around the bend! But that's a
question nobody can answer!
Government, What does it mean to me?
Government, what does it mean to you?
To me it means lies, endless questions, Bombs,
sadness, and more unnecessary death,
We'll try our best to stop all this,
But it won't work unless we all unite together!



PAINFUL X-TREMITIES

MALACHI KRUNCH

Malachi Krunch are Jim "Big Yelling Guy" vocals, Johnny "Gatorade" Edelstien on bass, Chet Rich on guitar, Jeff the "SPAZ" of SEIZURE currently on drums. Interview by Vern.

MRR: Where did you get the name Malachi Krunch?

John: Fonzie was in a head on collision and Pinky Tuscadero broke her leg.

Jim: It was a demolition derby scene on a Happy Days episode.

MRR:So there you have it! How long has Malachi Krunch been together?

Jim: Since April of '89, we are still in infancy stages as a band.

MRR:What are the influences of Malachi Krunch?

Jim: I'm influenced by everything! The most part Hardcore and Punk from around the world. Japanese stuff like GAUZE, LIP CREAM, DEADLESS MUSS -- Italian stuff like CCM, WRETCHED and other material like SO MUCH HATE, DOOM, COLERA, KRAUT, MENTAL ABUSE, BATTALION OF SAINTS, NAUSEA and CRUCIFIX. There are just so many bands.

MRR: Chet, apart from the disco bands who are your influences?

Chet: Everything from B.B. KING to BLACK FLAG and POISON IDEA.

MRR: And yours, John?

John:Everything that spans the globe from FLOCK OF SEAGULLS to YOUTH OF TODAY! HA!

MRR: What listening material do you have on the street?

Jim: Our demo! "A Big Rhodent Production" is available through us(address at end).

MRR:What where the last records you bought?

John: COUNTRY JOE McDONALD sings WOODY GUTHRIE.

Chet: There was a record I wanted to steal, well purchase, it was BLACK SABBATH.

Jim:The North Atlantic Noise Attack compilation.

MRR: What was the last thing you read?

Jim:Yes, Malachi Krunch can read! I don't have much time to read, but I did read M.A.S. (Minneapolis Alternative Scene) zine.

MRR:Where did you buy it?

Jim: I bought it off MISERY when they played in New York City.

Chet: MRR.

John: I haven't really read anything, maybe Cum On My Boobs but that's about it.

MRR:What bands have you gigged with?

Jim: SEIZURE, SLAUGHTER (NY), NAUSEA, S.F.A., SOLD ON MURDER, DUM DUM BOYS. If you want to see great independent shows in N.Y.C. check out SQUAT OR ROT productions; Ralphy hooked us up.

MRR: If Malachi Krunch got to the chance to tour Europe for two months with a band from REVELATION RECORDS...

Jim: I gotta change my underwear!

John: This sounds like the Dating Game!

MRR: ..Would they go ?

John: Oh yeah!

Jim: Sure! I would go.

MRR: Who would come back?

Jim: I think the REVELATION band would come back. They would miss their pseudo-positive crowds that love them so much! I'm not against straight-edge, but don't judge me any less because I'm not.

MRR: If Malachi Krunch are so open-minded would they open for SKREWDRIVER?

John: I'd rather sit on a tack!

Jim: If we opened for SKREWDRIVER we'd leave an amp behind with a bomb in it. When they plugged in it would obiliterate SKREWDRIVER!!!!

John: Remember we are open-minded!

Jim: We're all humans, if there wasn't morons like SCREWDRIVER around wouldn't the scene be boring!

John: What are you talking about?!

Jim: We care about human decency and the well-being of our planet. So don't be a fart,get away from your T.V. and take part!

Write: MALACHI KRUNCH / 701 Quinnipiac Ave. / New Haven, CT / 06513 U.S.A. For demo send $3 or stamps or I.R.C.'s

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NEW BANDS

AKU-AKU

The alternative scene in the north of Czechoslovakia is so good at this time that Prague people are very glad when bands from that area are playing in Prague. UZ JSME DOMA play with quality and tradition. SANOV 1 has an excellent sound and an original style, and the vocalist, Radek Uhlir, of SANOV 1 is, I think, the greatest punk person in the country. DIVIZE had a very short time of existence but nevertheless were very popular. And AKU-AKU is a fantastic underground band. After their concert in the "Delta" club, I asked two members for an interview. The AKU-AKU line-up is: Ludek Zednik - bass; Slavek Noehoffer - violin, vocals; Honza Peclinovsky - guitar, vocals; Vlada Siska - drums, vocals. Contact them through: Petr Ruzicka/ Konevova 213/ 41701 Dubi I/ CSSR/ Czechoslovakia. Interview by Bergamo.

MRR: Ludek, who changed your sound from HEVER into what you're playing now?

Ludek: Basically, it was the same as today, but it wasn't OK all the time... It was 45 minutes of good music, but with bad texts, without ideas, without opinion. It was great, but texts are very important too.

Slavek: Now we've texts from some French poets and some personal texts, too. It's better.

L: Yeah, it was an important time, when Slavek joined the band. He brought French poems, the violin and a different image. After the Rockfest '87 we said we have to make a new program and Slavek was that impulse.

MRR: So, as AKU-AKU, you've existed since...

L: ...since May '88. 0k. I'll tell you what I think was the main change. Because all the time we were taking respect about the cultural instances, the censorship and so on. I reached the age of 30 and I felt I was very often turning off from my mind. Slavek came and he felt like this too, he was 24. I said that from now we'll play our underground stuff and when the Bolsheviks will damage it, I'll stop definitively. I want to do what I want and if it's impossible, I can't do anything else.

MRR: When I visited you in Teplice, you told me you have new ideas about a visual program...

L: Yes, it's all an idea of Slavek. What we told you about, is a complete new program.

MRR: Don't you worry about the possible disturbance of your music? I mean, music is the main matter of your concerts...

S: It will be such a balance that it will make people more concentrated.

MRR: Your plans for the future, or your dreams as a band?

L: We want to play good for Czech people first. I think it's great when some punks are applauding at the end of our songs. It is not very often. They don't applaud punk bands.

S: We don't want to be ashamed of our music.

L: And our dream... to make a great concert, maybe in California with 100,000 people in the audience. Oh, just kidding, we're speaking about dreams. But as I said, we want to play especially for Czech people. As long as we won't mean a quality band for Czech people, we don't want to play in foreign countries. We had an invitation toPoland, but for some problems we couldn't go there. But we were glad about it. We're not sure if they would have appreciated us.

MRR: You're waiting for America...

L: Yeah, sure, you're crazy... I want to say in the end, that we must thank Slavek because all this image thing and 90% of our texts are relying on him.

MRR: OK, thanx a lot.

Hlubinne Ryby (Fishes
in deep depth)
We're living
Under pressure
Like fishes in depth
100 times
We're sure
That before that
It was mistakes
Hands are trying to
reach
Sticks to catch
What is prohibited
They forgot it.

The N.IDS

The N.IDS began as an idea in the summer of 1986 and were physically put into action that October. Since then we have self-released 3 cassettes, been on a few compilations (one vinyl), been reviewed and interviewed in a couple of zines, and played numerous shows- including Eric White's midwestern punk Woodstock, "Rock for No Reason".

Our lineup consists of Paul Nid on drums, Jake Nid on bass and vocals, Dave Nid on guitar and vocals, and Sean Nid on vocals and guitar. Jake replaced Julie Nid on bass in November of '88, but the lineup is otherwise unchanged. Though we have been around for a while, the local press widely ignores us, as well as ignoring other non-college style bands in town. That is why we are writing this.

Our sound is usually described as being related to '77 style punk or early west coast HC. Our influences range from the WHO and the CLASH to the SPECIALS and CRASS, to name just a couple.

We realize that great inequalities, injustices, and ironies exist in the world. These problems arise out of economic class systems created by materialistic and egotistical tendencies inherent in us all. Those with wealth and "preferred status" (be it a certain race, sex, or credo) have more opportunities for freedom of choice, education, and voice in politics. Those without wealth and "preferred status" have less of these things.

As a band that plays "alternative" music to "alternative" audiences, there is little hope that we can change the world. Instead, we deal lyrically with what directly effects us, be it personal, local, or global. We try to curb lyric preaching (like I have been doing for the last paragraph) as much as possible and approach our problems in a more positive, satirical manner. If someone can smile in the face of their problems, then she/he has made the first step in the long process of conquering those problems.

We have just put a tape out called "Mr. Pooh Picks the Hits", which costs $4.50 and includes rerecorded songs from our first two tapes, "Music to Detassle Corn By" and"Fashionable Revolution", which were released in very limited quantities. Later this fall, we plan on releasing either a new single or cassette, depending on how much money we can save. If you're interested in getting a Pooh tape or just dropping a line, write us at 3209 East 10th #V-8, Bloomington, Indiana 47408.

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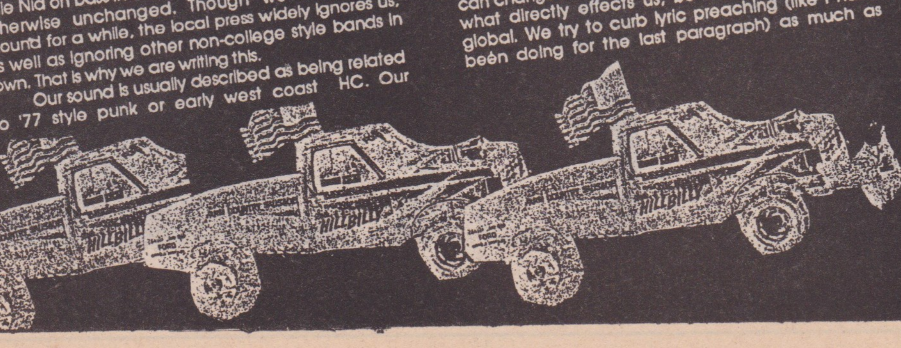

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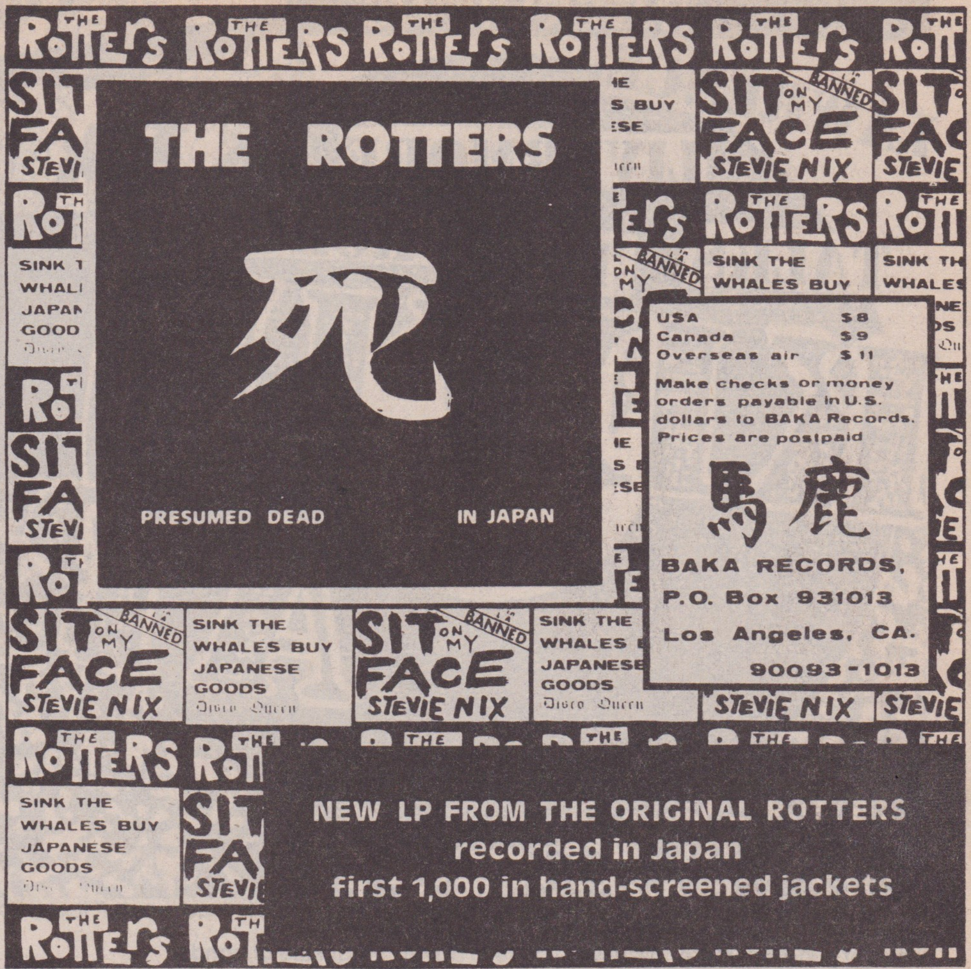
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Recently, WRONG CONCLUSION was burglarized and we lost everything setting the already belated fanzine issue #4 back indefinitely. The video aspect has been forced to go in horrible debt and we hope you can help out with an order. Thanks - W.C. Crew.

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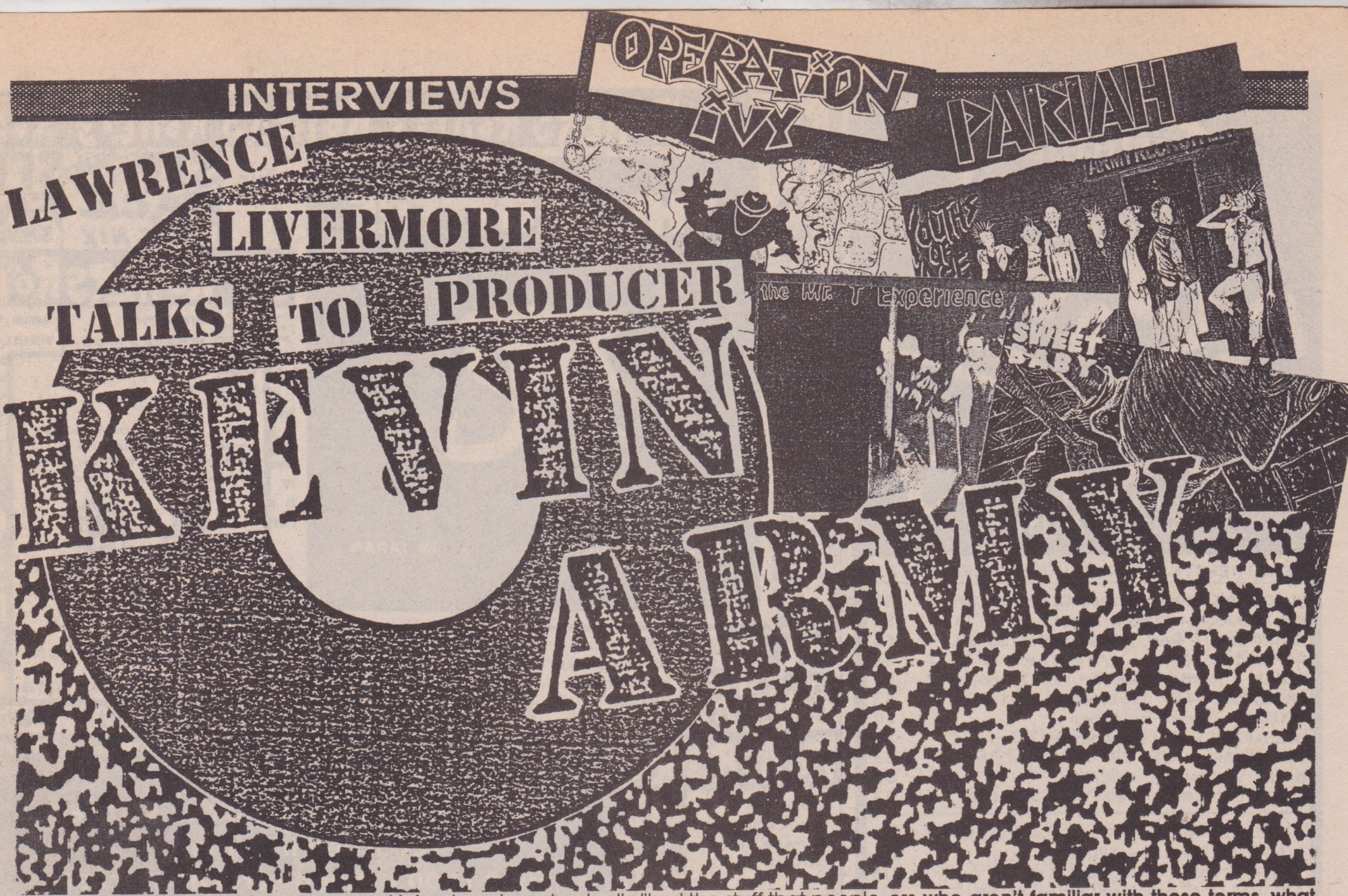
LAWRENCE LIVERMORE TALKS TO PRODUCER KEVIN ARMY



Every month in MRR you can read interviews with a half dozen bands or so, and reviews of hundreds more. But unless you're in a band yourself, chances are you don't know too much about how the music that you love finds its way onto a record. Is it just a matter of hooking up a couple microphones to a tape recorder and letting the band do its stuff? Not hardly, even though occasionally it's done that way, and very occasionally, it actually works. But the great majority of records, yes, even punk records, involve a lot of fancy electronic equipment and technical skill.

Kevin Army, who himself played in punk bands going back to the 1970s, gradually became more involved in the production end of things, starting his own recording studio and providing low-cost facilities to a wide variety of Bay Area bands. This year alone he's produced records by, among others, Operation Ivy, The Mr. T Experience, Sweet Baby, Crimpshrine, and my own band, the Lookouts. Kevin agreed to talk to MRR to give readers some insight into what goes on behind the scenes, and to provide budding musicians with information about how they can move from the garage to the recording studio without going broke or mortgaging their souls to a major label. Interviewed by Lawrence Livermore

MRR: OK, why don't you start out by telling us how you got into the underground or punk music scene?

Kevin: From the very beginning?

MRR: Sure, we've got a little bit of time...

K: Well, I'd read all the newspapers...

MRR: What year are we talking about?

K: Oh, 1977. Me and this friend at junior college had read about the Sex Pistols and the whole thing over in England and we thought, "Oh, that sounds funny," so as a joke we recorded some really bad stuff and started a really bad band, before we'd ever actually heard anyone.

MRR: Then did you get into more serious bands?

K: Yeah, what happened, I guess by '78, we started a band and went out and played, and we were terrible, but we opened for other bands and actually liked the stuff that people were doing.

MRR: What kind of bands?

K: Well, the first band I ever saw that I fell in love with was the Mutants. They were the poppest of all the bands around here, but they were basic and they were punk. Never played on a show with them, though. We played at our junior college with the Nuns and the Readymades and the Dils.

MRR: And what was the name of your band at that time?

K: Then? That was Max Trash and the Goats. A well-hated band. Then there was the Tots...

MRR: I seem to recall that you played in a couple better known bands, too...

K: Do we want to mention them?

MRR: Sure.

K: Well, I played in Lethal Gospel, if you're dying to get me to mention that.

MRR: Well, it might help to establish your punk credentials with our readers.

K: Are Lethal Gospel punk?

MRR: I'd have to plead ignorance on that subject...

K: Now that they're being marketed as a metal band...

MRR: Did you play metal leads when you were with them?

K: I'm incapable of that.

MRR: How and when did you shift from primarily being a performer into the recording end of things?

K: How and when? Let's tell you when.. (pause to count fingers and toes) Probably about '81. Yes, I've been around forever. Which was when I'd kind of quit my series of bands, before the first real wave of the Contra Costa (east bay suburban area of San Francisco) kind of bands appeared, so a couple of them wanted me to help them in the studio as a producer. I didn't really know what I was doing, but it was very hard to find anyone at the time who would actually turn up the guitar to an audible level, let alone be enthused at all about punk rock.

MRR: So they asked you to help them out in the studio as a producer. For the sake of our readers who aren't familiar with these terms, what specifically does a producer do?

K: He destroys a band.

MRR: I've heard a number of bands offer that opinion, but we're talking here in the ideal sense. What's the producer supposed to do?

K: In the ideal sense... It's a very vague thing. It depends on the band, what's expected of them, and what they expect out of a recording. From the most extreme, say if you're the "big-time" producer doing the "big-time" project, like the really pop stuff, they send you a tape of the song and you go into the studio and record all the music tracks, then you fly down to wherever they are and they add the vocals over that, and then you send it to someone to mix it, and it comes out and the artist had hardly anything to do with it. The other extreme is the kind of producer who just sits there and kind of listens to the music and goes, "Yeah, that was great." Somewhere in the middle, I think, is where you just help the band achieve what they're trying to achieve, which works on a couple of levels — that's what gets tough. If a band says, "Yeah, we want to make a tape and we want those guys over at Lookout Records to sign us; then you have to guide them into making a tape that Lookout Records might actually enjoy. But at the same time you have to guide them into doing a tape that the band will like and be proud of, and sometimes you get stuck on a very fine line. The ideal situation is not to be recording tapes to specifically please one person outside the band.

MRR: What should they be recording tapes for?

K: To make tapes. It depends. Once again, it depends on the situation. If you're a band and you just got together and you want to make a demo tape to send out to clubs, just make a tape that sounds like you and you're happy with.

MRR: Before we go any further, let's get some terminology straight. We're talking about a producer, and we've established that he or she tries to bring out the sound of the band. But how? Is the producer the one who turns all the knobs and dials on the tape machine?

K: Not always. That's not really what production's about. That's the engineer.

MRR: Of course in most underground situations you're going to have the same person doing the producing and the engineering...

K: Yeah.

MRR: But a producer might say, "Let's put some echo on the vocals here, and maybe you guys should sing that chorus a little louder or turn up your guitar louder here..."

K: Yeah, but to me the best situation is where you can just do what's needed. If the band needs help with the arrangements, you can do that. Or leave it alone if they don't. If the guitar player has got a problem with the way he plays, you can say, "Look, you might want to work on this." You can help the drummer play a certain way — this is usually very important — all the musicians — help them play in ways that will sound better on the tape. Things that might sound great in a three-dimensional practice space aren't necessarily going to sound that way when they're coming out of two speakers.

MRR: Is a band that sounds great in practice or live on stage necessarily going to sound good on record, or do you sometimes have to make changes in the way they play their songs?

K: Sometimes. It's idealistic to think that what works live is going to work 100% on a recording.

MRR: What do you say to people who tell you it's dishonest to make a recording that couldn't be reproduced live, for instance if you do lots of overdubs of guitars or vocals or special effects?

K: I think it's dishonest to sell records that aren't your best.

MRR: Other people might argue that the studio itself is an instrument, and you use it as a tool in the same way you use an amplifier for an electric guitar.

K: I think somewhere in between. The people who get too into the "The studio is our instrument" thing generally make pretty boring recordings. Not that they all do. And the people who think you have to do it just like live aren't taking into consideration a lot of extraneous things. Like live is wonderful, especially with punk music, but half of it is the ambience of where you are, and the show, and watching all those people running around and slamming and watching the band jump up and down. None of that's going to be there on the record. That's all stripped away from holding the attention of the listener. Sometimes all that's needed is another guitar track, just to sound better.

MRR: When my own band worked with you, I was hesitant about engaging in too many studio tricks because I was like, I want to sound pretty much just like we sound. One way you convinced me that would be all right to add some extra things was by pointing out some great punk records like the Sex Pistols or Ramones were massively produced, that they used as many as twenty guitar overdubs on some of those songs.

K: Something like that. Keyboards all over the place.

MRR: There are keyboards on the Sex Pistols and Ramones's records?

K: Apparently. That you can't hear.

MRR: So they put all sorts of stuff behind the main sound to sort of flesh it out. But by the time the average listener hears it, he might say, "Sounds just like they're playing in a garage." Is this pretty much standard practice?

K: Mainstream stuff, yeah. Underground, it varies. It depends on who's doing it. The advantage to underground is that there are many different people doing many different things.

MRR: OK, what I'd like to do now is assume we've got a new band, just starting out. I'd like to take them through the whole process of recording. So we've got these guys (or girls), and they've been jamming in the basement for a few months, they think they've got some pretty good tunes, and they want to record something, at least get a demo tape. What's their first step?

K: They shouldn't go wild. This doesn't happen so much with the punk bands -- it's more like the metal mentality -- but some people think their first demo tape has to be the greatest thing ever made. Personally, I don't think they need to seek out the finest 24- track studio. What they need to do is find a situation they're comfortable in. You don't want to spend tons of money right away -- I don't think you ever want to -- but especially if you're going to do a demo. Just go do something that's not going to take too long, and that's going to sound respectable, and it's going to represent that live side of you.

MRR: You mention "24 track," which I guess the standard kind of studio that major labels use...

K: Was at one point. Still is, but it's changing.

MRR: ...as well as some of the larger alternative labels. But this might be one of the first questions confronting a young band about to record. They're asking around about studios, and somebody asks them, "Well, what do you want, eight track, 16, 24?" and the band might not even know what that means. How would you explain it?

K: It's pretty obvious. Eight track means there are eight channels of tape. Just like you listen to your cassette deck in stereo: it's a two track. It's got two tracks, the left and the right. Just quadruple that and you've got eight tracks. So you can have drums on like, three tracks, two tracks for guitars, bass, lead vocals, backup vocals. When you get to 16 tracks, you can separate all the drums onto their own tracks, you can have five guitars, lead vocal and 10 backup vocals, whatever...

MRR: But if we're talking about a demo tape, would an eight-track studio be sufficient for a new band? Unless of course they have like 12 members?

K: Yeah, I think so. Eight track's fine. I think eight and 16 track are both really great mediums for most bands. Obviously 16 track is a little more expensive and a little more time consuming.

MRR: We didn't talk about it, but I guess it's pretty obvious, that the band should have chosen a studio/person to work with based on being able to get along and communicate.

K: A lot of bands don't realize they should go see the studio, and go meet with the engineer or producer. I try real hard to do that with anyone I work with. If you don't, you get into some real awkward situations. Recently I recorded a band where I'd only met one person, which I regretted when they broke up after the second hour of recording because the guy who scheduled it hadn't really told the rest of the band about it until the night before. It's really good to meet with people, and explain what you're trying to accomplish. If a band comes to me and says, "We like this song by the Clash, and this song by Barry Manilow, and this song by Bob Dylan, and we want to sound like a combination of all three" -- being that diverse might confuse me like crazy, but if you can relate yourself to something else, even though that's maybe unpleasant to do, it gives an idea to the person who's recording you where you're coming from, and what makes you happy. The hardest thing about working with a new band is not knowing what they want.

MRR: Sometimes young bands end up going to the best-known or flashiest producer in town, paying him a lot of money, and having him treat them with utter contempt, but they figure that's what they have to put up with, that's what the music business is like...

K: That's a situation to avoid. I think it's becoming less of a problem for punk bands, because there are a lot of people like me who came out of the punk scene who are now working as producers and engineers. Ten years ago it was impossible. Everyone laughed at you. It's cheaper to buy equipment now, a lot of the underground guys got into running studios.

MRR: So let's assume our imaginary band has found someone they can afford and get along with, they've gone into an eight-track studio and spent a day or two -- by the way, how much an hour should they expect to pay?

K: It fluctuates. I've heard of people working for as low as $12 an hour, going up to maybe $25 an hour. But there are so many variables. You've got to be careful of the studio that's going to charge you more for using extra equipment. There are people charging $12 or $15 for everything, but others will jump the price if you want to use a reverb unit, a noise reduction, etc. You get into a lot more of that in 16 track.

MRR: And the bands also have to buy the tape, which a lot of them don't realize. How much should that run for a half hour's worth of eight-track (half inch) tape?

K: About $38. And the mixdown tape (quarter inch) is about $21.

MRR: Speaking of mixing, what does that involve?

K: Mixing is just taking the eight or 16 or 24 tracks and putting them into two tracks, just like your stereo is going to play. What it involves is the relationship of things to each other -- how loud the guitar is going to be next to the drums, is the voice going to have reverb or echo, etc. The more tracks you've got, the more flexibility you've got. If you're on eight track and the drums are only on two tracks, you can't do a heck of a lot.

MRR: You mentioned reverb and echo. That might bring up some bad associations in people's minds, like college radio, new wave disco, etc. But from my own experience with recording, I've found that if you don't use at least a little bit, the vocals tend to sound flat and kind of boring.

K: What echo and reverb are trying to do is to re-create the roomy ambiences that you would hear in a live situation.

MRR: Where there would be a natural echo...

K: Yeah, or the person who's singing in the bathroom and says, God, this sounds great. It's because it's an echo chamber.

MRR: OK, so this band has made a demo tape at an eight-track studio, and they pretty much used one track for each instrument, maybe two or three for the drums. Now, say they're going to get a little fancier, maybe for their first record, and they go into a 16-track studio. First question: what do you do with all those extra tracks?

K: Just because you're using 16 tracks doesn't mean you have to fill all of them. Sometimes all a band needs is 12.

MRR: But isn't that kind of wasteful, to pay for 16 and only use 12?

K: No it's not, not necessarily. Like we learned with the Crimpshrine stuff. OK, now you've got the drums on six tracks instead of two. If you want more cymbals, it's easy, just turn up the cymbal mikes that are on their own channels. That's possibly the biggest advantages of moving up to a 16 track. You don't have to confuse that advantage with having these extra tracks and going, geez, we've gotta fill these, because you don't necessarily have to. But it's nice to have the option to. You can get your song down and then build it from there. If you've got one guy playing guitar, but you want that nice stereo, spatial kind of thing, you can have him double his guitar track. Or put backup vocals in stereo, or add little touches like a tambourine. Put that hidden keyboard in that no one has to notice but will make you sound more like those '77 recordings.

MRR: Some of the recent records you've produced have a definite '77 influence -- not nostalgia or retro, but with heavy guitars and catchy pop-punk type melodies... I'm thinking especially of Sweet Baby, the Mr. T Experience and Operation Ivy. I think those were all done in a 16-track studio. In addition to the basic tracks, what kind of extra stuff did you use with those bands?

K: It depended on the record. First of all, I almost always try to have stereo guitars, to have the person double their guitar track.

MRR: Play the exact same thing over again?

K: Yeah. Well, I guess not always. The Sweet Baby album has stereo guitars all over it. There are a lot of double and triple guitar parts, then there'll be another guitar part doing the little lead lines, that kind of stuff. But what you're trying to achieve is to not get it to sound like there are five guitars, but like one big guitar.

MRR: So there's a little bit of trickery involved here?

K: Oh yeah. That's what production is sometimes.

MRR: Did any of those bands put up a fuss, say they just wanted to play their songs straight?

K: No, I don't think so. Sweet Baby had to be kind of broken into things slowly, as we went through the project, you know, the first idea was let's split the guitars and do it in stereo, and then maybe a week later it's, maybe we should add some melody lines. It's a delicate situation, because some bands want to keep it as simple as possible. With them, once they heard what it was doing to their music, they were very happy. With something like the Mr. T Experience, because there's two guys playing guitar all the time, I didn't necessarily have to have anyone double their track, though we did do some of that, to have it available. Also, just because you put the track down doesn't mean you have to use it in the mix, and doesn't mean it has to be in there all the time.

MRR: Another aspect of modern studio technology is that bands no longer have to be perfect. Once upon a time, you just let the tape roll, and the band had to play the song just right, or else they had to stop, and start all over again. But nowadays you can fix mistakes by taking little snippets of a song and pasting them in wherever they're needed, so that the song ends up more like a patchwork quilt than a single performance. That's almost taken for granted now. Musicians say, oh I screwed up there, that's OK, we'll fix it on another track. I wonder if you think that detracts from the overall spontaneity and energy of the song?

K: It can if the band depends on it. Like if the guy's gonna blow it off, he makes a mistake on his guitar and says, well, we can punch it in later, and he walks away and that's all he got to say, and it was his first take and you know he could have done the whole take over and done it better, then you know the band is short-changing themselves. I feel pretty strongly about that. The more of a complete take you can get, the more you can avoid that stuff, the more spontaneity you can get. But at the same time, that ability to fix mistakes is a wonderful tool, and it's sitting there at your disposal. One example: if you have the drummer playing to a metronome, and he does the most wonderful take of his life, except that in the second chorus he misses a beat, and everyone thought, God, that destroys the song. If he was like dropping dead after that and couldn't do it again, and we've got another take of it, we can take those two bars out of the other take, splice them in, and we've got the perfect take. Why not do it, instead of spending five hours trying to re-create what probably will never be re-created?

MRR: Especially if you're talking about a band where five hours means a hundred bucks more than they've got...

K: Yeah. You don't want to encourage that kind of stuff, but you also don't want to forget that it's there.

MRR: Recently you did some of your first work for a major label, with Sweet Baby. What's your opinion of the advantages or disadvantages of working with a major label?

K: Let's clarify first: Slash is a very large independent that is distributed by Warner Brothers.

MRR: Let's clarify further: in punkland, if they're distributed through a major, they are major.

K: But there is a slight difference. No one at Warner Brothers ever calls up Slash and says you can't release that, it's too punk. But in answer to your question: the advantages? More people will hear it, it's got a fabulous distribution system. From my end, the financial end is covered, it's not so tight, if I need to go back and redo a vocal, we can afford to. That doesn't mean anything negative about people or labels that can't afford that, but it is nice to have that luxury once in a while. It's helpful to be able to draw upon the experience of the people you're dealing with. They know quite a bit about putting out records, and quite a bit about what makes a good record.

MRR: On the other hand, do you get any interference from above, the record exec saying, no, I don't like that mix, the guitars are too loud, that sort of thing?

K: There's a little bit of that, plus you know you've got to listen to what they say to make them happy. But the president of the company said to me, you know, I'm just giving you guys suggestions, and any time you think it's gone too far, just say so. But yes, they do have suggestions, and some of them are fabulous, and some of them you just sort of scratch your head about. And there's a little bit of a push to make it accessible. With the Sweet Baby record there was a lot of input, and it got tough at times to balance everything. The producer in that situation has to juggle between the president of the company and the band, and you've got to make both of those sides happy, plus you've got to make yourself happy, and it takes a lot of diplomacy.

MRR: But when you get a band working on its own, or with a small label that's just letting them do what they want, do you find that bands are usually able to judge themselves fairly on how they're doing in the studio?

K: Well, some are and some aren't. That's why some need producers.

MRR: I think Operation Ivy came in saying pretty much what they wanted already...

K: Yeah, they know what they want in life... with music. But they still needed an outside influence, I think. They came into it, I think, with the attitude that they didn't, but once we got into it, we found a collaborative thing that worked real well with us, where I didn't have to say too much, but every once in a while, I could say, well, you might want to think about this... Almost every band needs someone to have some perspective. That's one of the jobs of producing. But with a band like Op Ivy, the way they play is real easy to record, and they structure their songs beautifully. I don't need to say, why don't you guys write some choruses.

MRR: They go into choruses about 10 seconds after the song starts...

K: But occasionally I'd have to look at them, like when we started doing backup vocals, and the fifth song in a row that they were like chanting -- I'm going to get in trouble for this -- and I told them they sounded like the Village People... They kind of moped around the studio for a while after that.

MRR: Everyone in my band is a big fan of the Village People...

K: I think everyone should be. But getting back to Op Ivy, once they got over the initial thing of being upset, they realized that it might be true, and if they had 19 songs of that same sound -- which is a wonderful sound -- but you can't have a whole record that does that; people will start falling asleep. But the band started coming up with some great ideas to vary that pace. On their first EP, I just sat there and recorded them, and that was it.

MRR: That's pretty much the technique you used for the whole Turn It Around sampler, isn't it?

K: Oh yeah. Well, the whole idea of that was documenting something. What's a person who documents something? A documentarian? Something like that. You're taking a picture of the band, but it's music.

MRR: At that time, late 1987, most of those bands were new to you. Did it come across to you like a whole new kind of energy or scene?

K: Oh yeah, it was one of the most exciting things that ever happened. First of all, at the most, usually, you get to come home from a day of work and go, wow, that was an exciting band, I never heard them before, and the first day we did five bands in seven hours, and I'm going, wow, that was five amazing bands, how exciting can you... you can't get more exciting.

MRR: Quite a few bands from those sessions have gone on to bigger things...

K: Yeah. Obviously I was introduced to both Sweet Baby and Operation Ivy that way, and the first time I heard them, I'm going, these are the greatest bands I've ever heard. The whole thing was just amazing. Anybody who was around me at the time will tell you I was jumping around kind of hyperactive for days after that.

MRR: Before we get too far off the track, let's go back to our imaginary band, who've now got a mixed down stereo tape ready to turn into a record. What's the next step?

K: They have to get it mastered. Mastering is making a disc that is used to make the metal plates that actually stamp the vinyl into records. And when you master, you can make a lot of changes in the sound. Mastering affects how loud the record is going to be, how much bass is going to be on it, how much treble... Hopefully you've gotten it as close as you could in the studio, but sometimes you've got to fiddle around with it a little...

MRR: But can't you take it to the mastering place, tell them to just play the tape, and make a master disc that sounds just like the tape?

K: Sure. Doesn't mean it always works, though.

MRR: So how important is the person who does the mastering? You don't do it yourself?

K: I'm half qualified to do a little bit of it, but I don't get involved with much more than the tone controls and the compression, which will help make the record louder. The thing I'm definitely not qualified to do is actually cut the disc itself. I don't have the vaguest idea of how to run that stuff, and if you don't you can blow up everything and be in debt for hundreds of thousands of dollars. When you find that mastering engineer, whoever it is, make sure it's someone who is going to be enthusiastic about the music...

MRR: Just like your producer or engineer...

K: Yeah. The cost for mastering an LP can be anywhere between $250 and $3,000, and for either of those prices you can get a good or a lousy job. Generally it's not a good idea to get it mastered at the pressing plant; for some reason they usually don't sound so good. The thing about mastering engineers is that they are accessible. You want the guy that cut Thriller, you can get him, or Journey's last album. Or you want the guy who cut Black Flag's first record, you can get him. But you should definitely talk to the person who's going to be mastering it, you know, find out if they mind cutting punk rock, or whatever it is you do. I'm very fortunate to have found a guy who is very enthusiastic about what I bring in, and is willing to spend extra time at it.

MRR: Yeah, I've worked with the same guy, and what's also amazing about him is that he's always willing to explain in great detail what he's doing and to teach you... He likes what he's doing so well that he's happy to share it with you, even if it means taking up hours of his time that he could be using to make money on another project. But I think that's a good rule of thumb to apply to anyone you work with, whether it's your engineer, your musicians, your record distributor...

K: I think the key to the whole thing is that you always want people who are enthusiastic, who make you feel that they are doing what they want to be doing.

MRR: Anyway, we've mastered the record; now we get a test pressing...

K: The other possibility is a reference disc -- just in case you want the insurance. Which means: you walk away from the mastering lab with a disc you can play on your record player and see if you like the way it came out. A lot of people can't afford that; it's about $120 for a 12". If you're working for a major label, they can throw away as much as they want, you can make five million of them. If you're working for a small company you can't expect that.

MRR: We're trying to look at it from the point of view of a small independent or a band doing their own record. They'll probably just get a test pressing. At that point they just slap it on their record player, and if it sounds all right, that's it, at least your end of the business is done...

K: Yeah.

MRR: Then it's time to start the business of dealing with labels and distributors and stores and all those wonderful people...

K: That's when I turn around and start interviewing you...

MRR: Well, maybe another day, but before we wrap this up, I'd like to talk a little more about the question of dealing with a major label. As I'm sure you know, many people in the punk scene consider a band to be "selling out" if it signs with a major. Aside from the issue of artistic control, which we sort of already dealt with, how do you respond to the often-leveled charge that major labels are part of the military-industrial complex, and that the profits from the records are going to go into all sorts of evil things that run directly counter to the values most punk bands are singing about?

K: In the larger scheme of things, that may be true. If I'm going to think about how the whole world is, and how it's really corrupt and there's all this bad stuff going on, that's possible... I don't know the specific affiliations of someone like Warner Brothers; you could be right, you could be wrong as far as I know. To me — I'm probably going to make a lot of enemies if I point this out — there's corruption and non-corruption with major labels, and it's the same way for the whole independent structure. I got kind of disillusioned with the independent scene a few years ago...

MRR: For any particular reason?

K: Yeah. There are some great people working in it on every level, and there are some not so great ones at every level, too. I see bands that can't get money from their record company even though they've sold 10,000 copies of the record; I've seen people that couldn't collect from distributors, who have to eat losses of thousands of dollars. A small band who puts out 1,000 copies of their record, they've probably spent around $3,000 on it. When a distributor doesn't pay them for the copies it sells, that's like stealing from them. But please, don't think I think that's the way it is with everyone. There's also those wonderful people who are doing it out of love and are very honest. Obviously you deal with those people. I think the people at Mordam are 100% on the level. But I don't think everyone in the independent scene is like that. Also, to some extent I try to detach myself from political views when I deal with music. I think they're somewhat separate, that they should occasionally be merged, but they don't have to be. My own morals relate more to working with individual people I feel comfortable with, whether they be with a major label or an independent one...

MRR: One nagging question, though: if things keep going the way they seem to be, and a handful of major labels ends up completely controlling the music business, wouldn't the stuff you and I do be almost unable to exist?

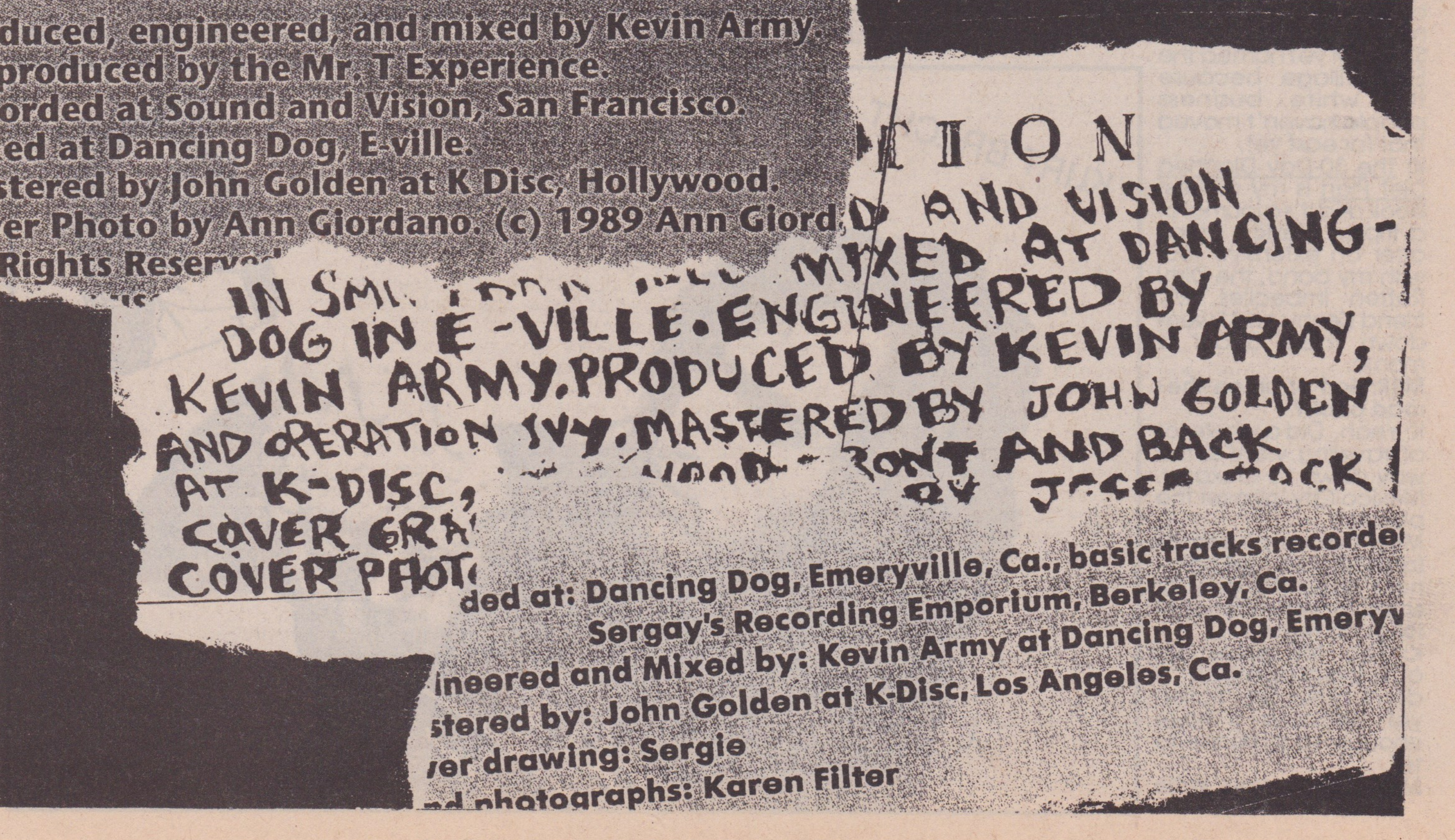
K: You're right, and I think there are independents doing exciting things and who should be encouraged. I'm not exactly sure how. I think the more the independents start accepting a certain responsibility to their artists, making sure they do as much for them as they can, are as straightforward with them as they can be, that will make it more likely that bands will stick with them.

MRR: One last piece of advice for the young band that wants to get its music out to the public... What's the best approach, make a demo and try to get signed to a label, or go ahead and put out their own record?

K: Well, I think they should send out a demo. Of course, here's the thing, with some of the larger independents it's just as hard to get them to listen to your stuff as it with the majors. I'm sure you know what it's like...

MRR: Our label gets five to 10 demo tapes every week...

K: Yeah, and it starts escalating from there, till you get so many demo tapes you can't possibly listen to them at all. But if you want your tape listened to, it helps a lot to call ahead about it, and also, don't bother sending tapes to companies who obviously don't put out the kind of music you're doing. But sure, send a demo to the labels where you think you'd fit. Don't wait forever, though; if you don't get any response, and you really like the music, sure, you could consider putting the record out yourself. Some bands have had a lot of success that way. Make sure and try to get it to radio stations and reviewers so that somebody actually hears it, though. I mean, that is the point of all this, isn't it?



duced, engineered, and mixed by Kevin Army.
produced by the Mr. T Experience.
orded at Sound and Vision, San Francisco.
ed at Dancing Dog, E-ville.
stered by John Golden at K Disc, Hollywood.
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DIRTY ROTTEN PRESS

DIRTY ROTTEN PRESS interview by Ace Backwords. Dirty Rotten Press was founded by Kurt Brecht, the lead vocalist of the Dirty Rotten Imbeciles, as a vehicle to publish books by up-and-coming musicians-turned-authors. I sat down with Kurt and two of his authors, Dave (Kwikway) McCord and Mark Sperry, to find out what's what.

MRR: What's what?

K: Dirty Rotten Press is an outlet for vocalists and musicians to get their books published and distributed all over the world.

MRR: So you print and publish books.

K: Yeah. Press run of about a thousand. I have different distributors in the U.S., Canada and Europe that do mostly rock'n'roll merchandise, that sell records, books and fanzines. Blacklist carries the whole line as does Rough Trade, and Kaos in Los Angeles, and Mosh Pit Records in Denver.

MRR: Dave and Mark, where do you fit in?

D: I've just released a collection of short stories, Exercising Demons, and coming out next is TheWorld Owes Me Lunch.

M: My book, Caffeine Machine, just came out, and A Field of Ruins.

MRR: My impression of Caffeine Machine was that you were pissed off through the whole book.

M: I dunno. Pissed off sometimes. Pissed on sometimes. I think there's parts of it that get taken the wrong way. That was written mostly in New York City, and the attack of humanity there can cause you to sound very pissed off. I was in my early 20s.

MRR: I get the impression you were in a scummy part of New York.

M: Well, it's all scummy. I was in an area which hasn't yet been reached by the hands of development and so it's kind of still the old-fashioned style of ugly... not yet been gentrified. The Lower East Side, not yet named the East Village because the white business people haven't moved that far east yet.

K: The 30-Day Diarrhea Diet Plan is my newest book and it's a journal of a trip to Mexico I took after an extensive tour with my band, the Dirty Rotten Imbeciles. My friend Kenny and I were down there about a month.

MRR: Sort of an on-the-road book?

K: Yeah. Did a whole lot of traveling, went all the way down to Oaxaca, Mexico City, all over the place.

MRR: I've only been as far as Tijuana. I get paranoid about Mexico for some reason. Probably for good reason.

K: Yep. My books are autobiographical. I don't have any fiction yet because I have enough real stories to tell.

MRR: Dave, you write mostly fiction... have you ever wanted to write autobiographical stuff?

D: I'm getting very tempted. But sometimes I wonder why anybody would want to hear what David McCord is doing. Why tell the real story when you could make up something interesting. I basically sit around my house all day. I'd like to make a revival of Gonzo Journalism. True stories, real events... but it's not about yourself. It's about things you observe.

MRR: I'm afraid to put out my real-life journals because they're so personal.

K: That's the rush, though.

MRR: But when you do personal writing and someone rejects your book it can feel like they're rejecting you personally.

K: I don't think either Mark or I have any problems with people saying they don't like us.

M: I think rejection is fuel. It's easy for critics to tear something apart, rather than put their own ass on the line.

MRR: Do you ever get pissed about reviews of DRI records?

K: We haven't got a lot of bad reviews. But people that say we have no musical talent or I can't sing. Well, we sell a lot of records so... You do your best and that's all that really matters. Same wth books. You put everything you got into it, all your true feelings. Just do something good for yourself, and if other people don't like it they should try and write something better.

D: That's how I got into writing fiction. I got really sick of reading all this crap. The only way I'd get to read something I really like is to write it myself.

MRR: You mentioned in your book you liked Vonnegut and Tom Robbins.

D: That was written when I was in high school. Last time I tried to pick up Vonnegut or Robbins it immediately made me nauseous. I loved their works 5 or 6 years ago, but now I don't.

MRR: I know what you mean about Robbins. In some moods I love her stuff. Then, other times it's like, what a candy-ass, "The Doris Day of fiction." OK... now imagine you're on the Johnny Carson Show and you're trying to get everybody to buy your books.

M: I'd say, "Johnny, if you don't tell all the people to buy my book I'm gonna kill you."

MRR: See, I told you this guy was pissed off. But if you did that on national television it would certainly generate some front-page publicity.

K: "I'd say, "If you're 10 pounds overweight or more then "The 30-Day Diarrhea Diet Plan is for you!"

MRR: I wonder if this is a new trend, cuz the last band I interviewed, Kamala & the Karnivores, dedicated their record to Ex-Lax, which is their diet plan... Mark, you know Henry Rollins, right?

M: Rollins is a pal of mine. We talk when we bump into each other here and there, occasionally exchanging words.

MRR: Has he influenced your writing?

M: Not so much on my writing, but the guy has turned me onto some pretty hip other writer-types, and when he was in New York he'd give me tip on the way he was thinking about things. Influences can be dangerous because, if you're a musician, the more you listen to a band, the more it'll creep into your own thing. To maintain integrity you have to distance yourself sometimes. All the journal-type writing I do is because people gross me out so much. I tell everything to my journal that I would tell to other people in conversation, but I don't have to deal with conversion with them. Due to people being disgusting vile creatures, I talk to them via my journal.

MRR: So you don't have to deal with them face-to-face.

M: Yeah. You talk to so many assholes...

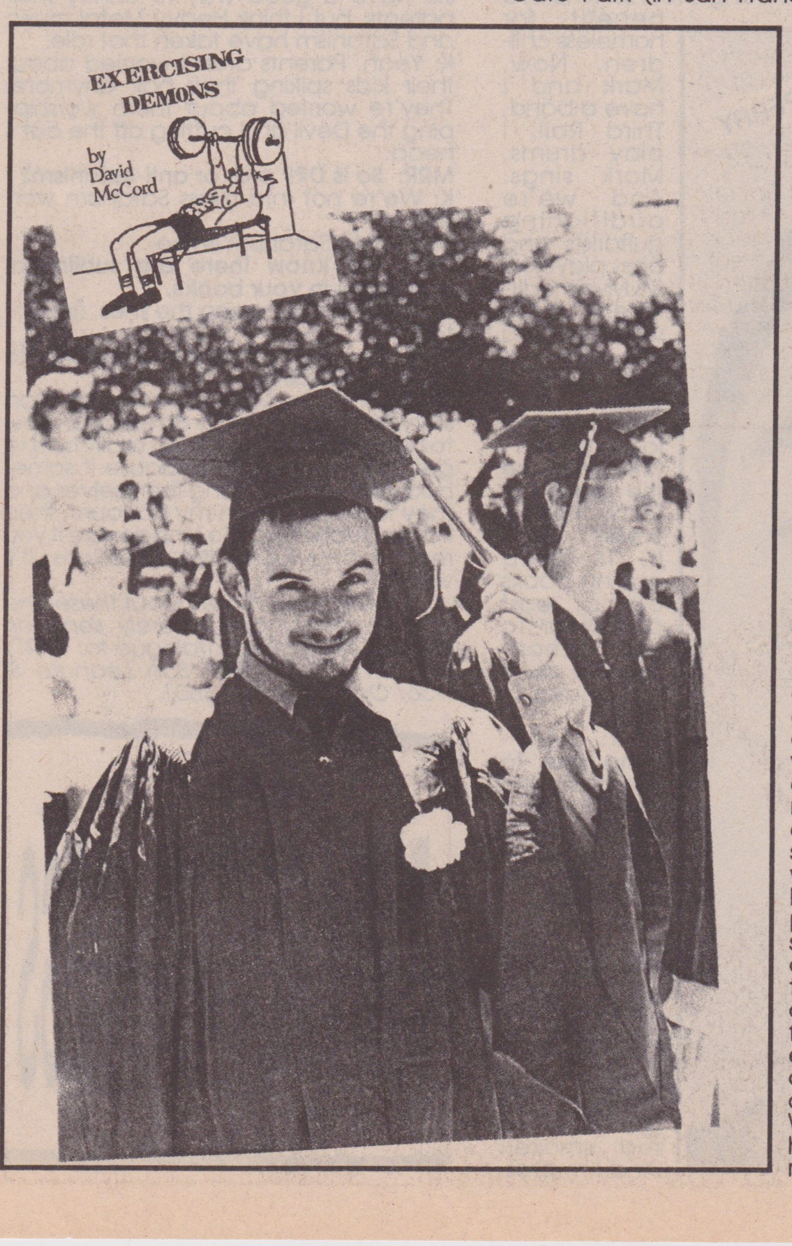
KURT BRECHT

I'm not terribly into talking to a lot of people.

D: Yeah. If you talk to someone in person then they get the impression that you're obligated to hear their 2-cents, and who wants to do that? On the subject of influences, I think there's a big difference between "influences" and "inspirations." A lot of times I'll read an author and it make me wanna get out and write, even though my style hasn't been influenced. It motivates me. Now this is inspirational. (Picks up copy of The Rise and Fall of the Third Reich).

M: I'm not totally against people. I do talking gigs where I read stuff, and I play music, so, to an extent I do swim in human circles. I'm a human myself. I write about shit you see everyday. Most people are real numb to it. But sometimes shit that's real ugly stares you in the face and I choose to write about it. Other people choose to ignore it, say it's negative and try and block it out, make like it doesn't exist. There's a lot of ugly stuff that goes on.

MRR: Instead of numbing it out you seem to push the accelerator down instead and feel it even more instead of less.



M: That's true. I was telling Dave tonight: "The thicker the wall, the harder you have to hit it." Though you'll probably experience some damage, eventually you'll get through it. The outside world might be pretty ugly, but it can make you feel pretty beautiful about yourself if you're not being ground down by it or forced to a life of television or some kind of other hell.

(Outside we can hear some nut walking down the street ranting and raving to himself.)

M: Are you getting all of that transcribed onto the tape?

MRR: I'll tell ya, it's getting worse and worse. Just last night me and the manager had to chase this nut out of the building with mace. It's almost like we have to barricade ourselves in here against all the crazies circling around the building. Um, Kurt, how whould you compare your slant to Mark's?

K: He writes journal entries with no plot. Mine are stories, with observations and poems that I wrote while living out the story. Some of those ended up being songs that our band did. Notes From the Nest is about living in a tree in Golden Gate Park (in San Francisco) with no money and no place to stay. I like other journal writers like Jack Kerouac, Allen Ginsberg, William Burroughs...

B: Junky is one of my all-time favorites.

K: Mine too. I like a lot of the Beat writers from that time.

M: More people should read Nietzsche than Tom Wolfe or these popular contemporary writers. They should read the heavies.

K: Sperry is the one that influenced me to come out with a book cuz he'd already been doing it himself. We weren't the kind of people that sent out stuff and got rejection slips from all these different publishers. We decided to just do it ourelves. We'd like to help other musicians and vocalists that don't have the outlet to do it cuz they're always on the road or don't have the money to put out books.

MRR: Are you soliciting manuscripts for publication?

K: Definitely. Someday I hope to broaden my focus, but right now Dirty Rotten Press is just for musicians and vocalists.

MRR: There really havn't been many books about first-hand accounts of being in a band on the road. I know Rollins wrote that stuff about Black Flag in Spin.

K: He doesn't really mention the rest of the band very much because... uh, I could probably come out with a book that would be very popular if I told what everybody did, but I'd get in a lot of trouble (laughter).

MRR: Change the names to protect the guilty.

K: Telling about other people's lives, but they'd probably come back and write a book about me (laughter). Dave Smalley, the lead singer of All, he's coming out with a book on Lonewolf Records, and it totally mentions everybody's names, and all the Boston hardcore bands and what they were doing. Whereas I'd change the names, cuz the tendency would be to cut people down, which wouldn't be cool.

MRR: But also, that's the fun of pseudonyms, like in the Kerouac stuff where you guess who's who, like, "Oh yea, that's Gary Snyder, and there's Alan Watts"...

K: I may do it someday when DRI's not together anymore, then I can look back with a better perspective.

MRR: How many books so far in the DRP line?

K: 5

MRR: Dave, now your collection of short stories were written in high school, right?

D: Yeah. I've been getting surprisingly good reactions from Exercising Demons. A lot of people said they liked a lot of the stories that I didn't care for personally. I'll be a lot happier when my next book, The World Owes Me Lunch, comes out, because I'll be able to stand behind it 100%.

MRR: Now you tend to adopt a different persona in each story, as opposed to Mark who has one distinct voice.

D: I'd like to think I never will settle for one particular style or one particular voice. I depend totally on the themes that I'm writing about.

MRR: You might gag on this analogy, but you remind me of David Bowie in that each story you're like an actor taking a different role. Is that part of the fun of writing, getting into your character's heads and not having to be yourself for awhile?

D: I'd never describe it as fun. It's gratifying.

MRR: What do you think about the struggle to make money off one's art?

D: As soon as you start thinking about making money off your art, it's immediately a corruptive influence.

MRR: My first impression of Sperry's book was that it was totally humorless. But David pointed out, "You've got to take into account that to Mark, gunning down a bunch of policemen might be hilarious." Do you see your books more

as Art or Entertainment?

D: I think that's the wrong distinction, because when I write I don't consider my medium to be the written word. I consider my medium to be people's emotions. I'm working with people's minds. So I am trying to appeal to an audience, but there's a big difference between that and trying to make a buck. The most sure-fire way to make a buck is mediocracy. That's what sells. Appealing to te lowest oommon denominator.

MRR: Have you ever thought of selling out with your band DRI?

K: We know the formula for success as far as pop goes, but we stay away from it. We just stuck with our plan, which is not the formula for making money, but somehow we've made money just doing what we do, which is cool. We haven't had to sell out. Selling out is basically doing something you don't want to do, just so you can make money and pay the bills. We're on Metal Blade Records. We've got complete artistic freedom. They don't say "you should do this." They don't even come into the studio. Actually, a lot more bands are getting artistic freedom now. Major labels are signing small bands and giving them their freedom.

MRR: ...so long as they keep selling records. But now you see the other side of the coin as head of your own publishing label.

K: I was always against rejection slips. But I can't put out every book I get. I can't give artistic freedom and take the chance of having one bomb after another. So I ended up being one of those assholes that I always hated and never wanted to be. But if it does get that bad I can always say fuck it and blow the whole thing off.

M: Shoot yourself (laughter).

K: Or the author (laughter).

MRR: How many records does DRI sell?

K: Hundreds (laughter).

MRR: Literally hundreds or are you exaggerating?

K: Our last album, "Four of a Kind," sold about 150,000.

MRR: Damn! Not too shabby.

K: We got a long ways ahead of us before we come out with a gold record, but that's pretty good for us. It takes us 80,000 to break even.

MRR: So what about your musical side, David?

D: Kwikway did a single reunion show, a benefit for homeless children. Now, Mark and I have a band, Third Rail. I play drums, Mark sings. And we're auditioning guitarists and bass players.

M: Music is different from writng cuz you got to sweat and pour it out.

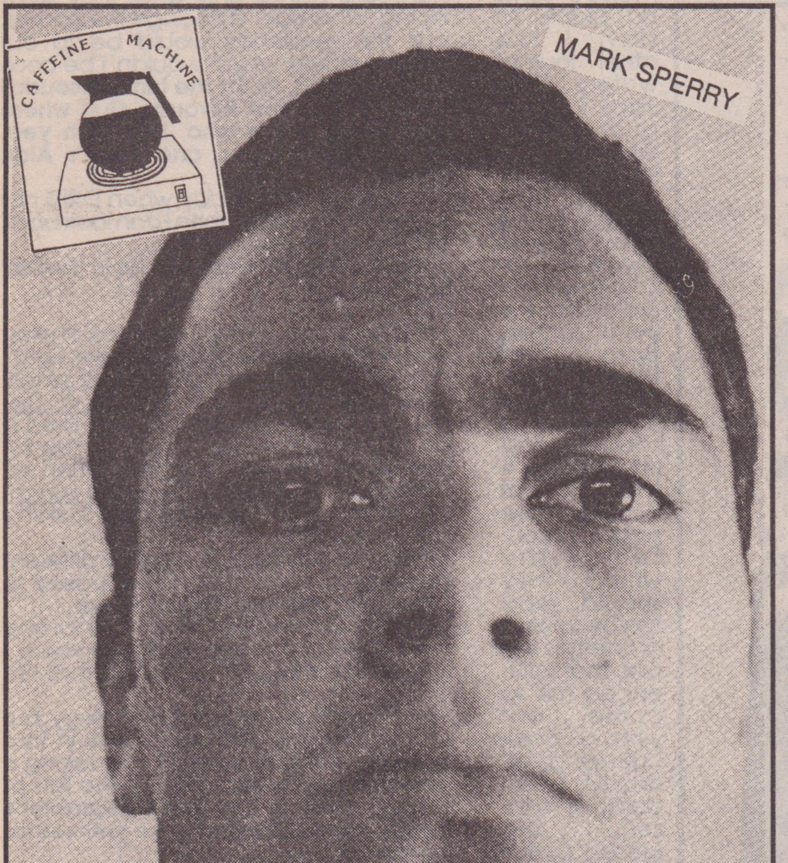
K: He screams loud as fuck.

MRR: What are the goals of Dirty Rotten Press?

K: To keep putting books out, at least one a year. To get more massive distribution, like in Japan.

MRR: Anything else to win over the hearts and minds of all the potential DRP readers out there?

M: I will announce there's another Sperry masterpiece coming out in December, Extra Strength. It's gonna be a real smoker. And I'm presently booking an East Coast talking tour in the first weeks of January which will be cities near New York city, Montreal and Toronto... so if anybody wants to help set up anything in the north east they should call me at (415) 653-0245.



MRR: So, to use another word that gets interviewers harassed even more than the word "punk," this is gonna be "poetry"?

M: UGH! Not poetry. It's gonna be just this guy who's real tired and cold cuz he didn't have enough common sense to bring a heavy coat, with a bunch of beat-up books...

K: You just blew your advance there (laughs).

M: ...and the guys gonna be out of his mind.

D: Throw the Nietzsche quote about poetry.

M: "The poet is one who muddies his own waters to make them appear deep."

MRR: OK... I gotta ask the obligatory, quote-unquote, punk rock question.

(much hemming and hawing and changing of the subject until finally...)

D: I think it's great that high school kids still have a good way to annoy their parents, but I think Heavy Metal music and Satanism have taken that role.

K: Yeah. Parents aren't worried about their kids spiking their hair anymore. They're worried about them worshipping the Devil and cutting off the cat's head.

MRR: So is DRP pro- or anti-Satanism?

K: We're not into mass Satanism worship.

M: Private Satanism is fine.

MRR: We know there are subliminal messages in your books.

K: Just read between the lines. (laughter)

MRR: Do you feel any responsiblity to your audience?

D: Yeah, I do. When I wrote this short story, which is basically an essay on how to hang yourself, I felt that I really had to get the details rght, because if somebody was gonna hang themselves and they fucked it up on my account, then I'd feel really bad. So I made sure if you read it and follow the directions, it'll work.

To find out more about these and other brain capers, merely send an S.A.S.E. for a free catalogue to: DIRTY ROTTEN PRESS/ 4401 San Leandro St #36/ Oakland, CA 94601.

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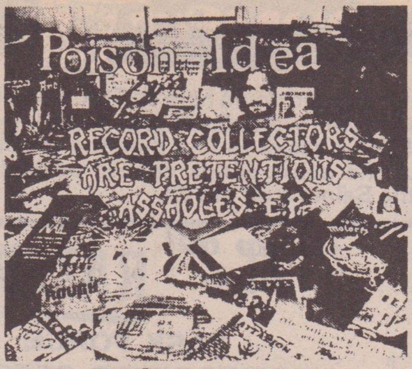
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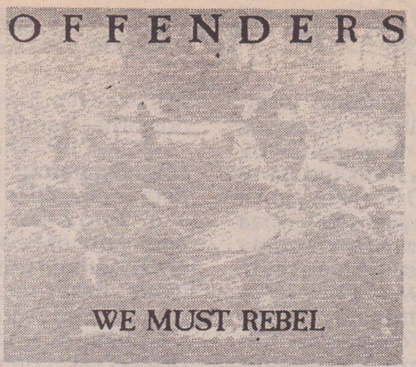
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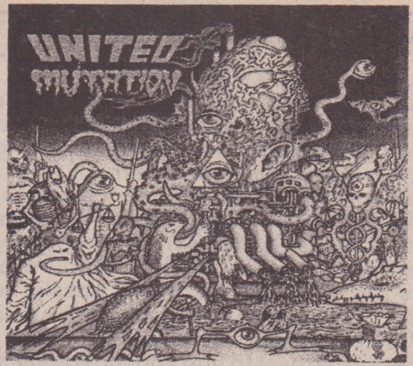
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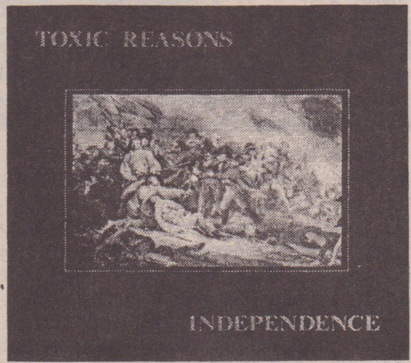
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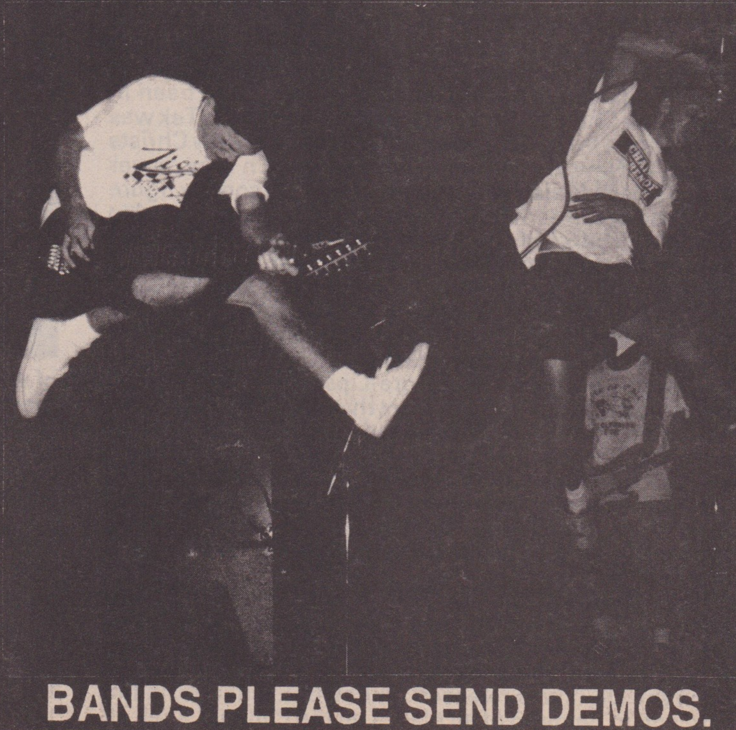

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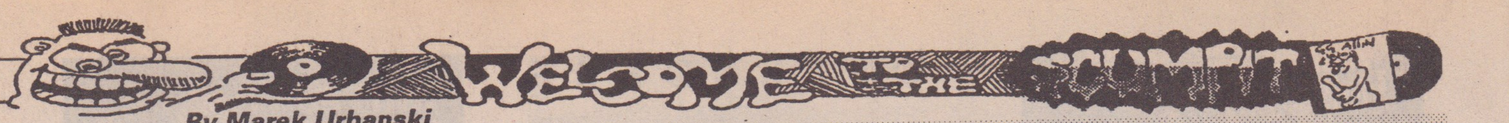


By Marek Urbanski

OK, you want somebody down here in Australia to attempt a down under version of Scum Pit. can tell you what was released and roughly how hard they are to come by, anybody wanting a complete discography of Australian Punk/Independants should write to Harry Butler, DNA Mag/ PO Box 602/ North Adelaide 5006,S.A./ Australia. For more than 10 years Harry has slaved away over his typewriter to regularly publish his mag, as well as organise gigs. DNA is Australia's longest running mag, always full of interviews, news, gossip, reviews, family trees and associated scene going ons. He's also into trading records/ tapes/zines..... write to him. My article will cover was has become the hardest to find and most collectable of Aussie punk, as well as what I consider to be the cream of the Aussie musical crop.........

'UN THING
LIPSTICK.
SAVAGE!
b/w

Probably the most collectable ot all Aussie punkers is the Fun Things 4 track EP, mainly due to the later rise to fame of the members of the band, although when released back in May 80 it wasn't distributed too well, and it's also fine vinyl. Only 500 were pressed initially, a re-release surfaced in 85/86 on the French Sonics Label, but with only 2 ot the 4 tracks and has since become quite scarce too. The Fun Things musically had a heavy handed Radio Birdman style sound.

Also very sought after are the 2 Victims 7" records, but most people into 'collecting' seem to know about their existance. Credited as being the first Perth punk band, members later went on to show in the Hoodoo Gurus, Scientists, Beasts of Bouroan, James Baker Experience and the Dubrovniks. A re-release is now available containing most ot the songs on the original two 7s and a couple of previously unreleased tracks. Both being great records, the Victims were largely influenced by the New York Dolls, even covering a few of their songs live.

An even earlier vintage of Aussie music is Radio Birdman and once again no stranger to the enthusiast. Most sought after is the "Burn My Eye" EP, their first record released in 76. Also recently bootlegged and "officially" re-released as a 12" as well. Their other singles,and the LPs provide fine music as well. In 77 they released "New Race/TV Eye" which is the hardest to find of their singies. Band members of Birdman have been in the Hitmen, New Christs, Visitors, New Race and Deniz Tek was in a swag of bands in the US pre Birdman. The first New Christs single "Face a New God/Waiting World" which was never released in a sleeve is also very sought after. I personally figure it to be because of the earlier Birdman connection. Sydney also was the home ground of the Psycho Surgeons who left one single behind on their own label, Wallaby Beat. It comes in a blood splattered sleeve, the story being that the sleeves were lain on a floor and a load of cows blood thrown over them. The 2 songs on the single are "Horizontal Action/Wild Weekend" and both are great Aussie 70s punkers.

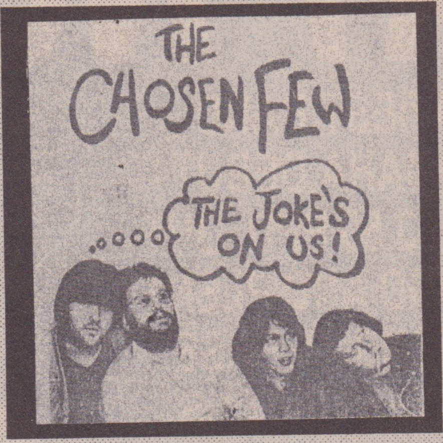
The Psycho Surgeons were pre-Lipstick Killers, a fairly well known band due mainly to the fact that their first single was well distributed, even being released at the same time in America on the Bomp subsiduary label Voxx, although it was only issued in Australia with a sleeve. I think there were 1000 copies of their first single "Hindu Gods/Shake Down USA," released in 79, another single "Sockman/Pensioner Pie" came out around 82/83 in a smaller pressing (maybe 500?) and is harder to find.

Brisbane, home of the Fun Things in 1980, was home to Kid Gallahad and the Eternals. They changed their name to The Saints and in '76 released "I'm Stranded/No Time" on their own Fatal label. The Fatal label issue never came with a sleeve, although in the UK it was released on Power Exchange, in the US on Sire and in Belgium of all places on the Phillips Label, all with sleeves. It was also re-released down here on EMI. Numerous other Saints records are well worth finding, especially the "1-2-3-4" EP. The 4 track EP is easier to find than the double single gatetold pack but the same songs appear on both. Personally, I like any of the Saints stuff pre 87.

stamp out
disco
RAZAR
TASK FORCE
(UNDERCOVER COPS

Two other great bands out of Brisbane are Razar and the Leftovers. Razar released two 7"s, the first, in '78, was "Stamp Out Disco/Task Force." A total of 1000 were released, 100 had a sleeeve and blue label copies were the first pressing. This was followed in '79 by the 4 track EP which never came in a sleeve and only 500 were made. There's less ot the EP but most people want "Stamp Out Disco," if you've ever heard it you'll know how good it is. The Letftovers, aka the Fucken Leftovers, also released an EP in '79 and only 500 were made of this too. It was never released in a sleeve although one was made for it but they were left behind in a taxi. I've seen a couple that have "the Fucken Leftovers Hate You" stamped on the sleeve and was told that these were sold at their gigs. It's a fairly hard record to turn up but a compliation is planned soon to come out on Grown Up Wrong Records.

The first punk records from Melbourne is the Babeez self-financed EP. It came out in November '77 and the songs are "Nobody Wants Me/Hate/Do Wanna Love," packaged in a brown paper bag with the lyrics and an aborted foetus printed on the bag. The Babeez went on to become the News, armed with spray cans their name ended up all over Melbourne and Stobie Poles. They left behind two 7" records that are worth getting. Their 3rd, "That Girl," is very light and disappointing. The first single is a pressing of 1000 is "Dirty Lies/Chop, Chop, Chop," the EP is basically a reissue of the Babeez EP with extra News tracks on a flexi. 500 copies only.



South of Melbourne in '78, the Chosen Few released a fine 7" EP in a pressing of only 500 copies. It was their solitary ettort and pure nasty punk it is, check the tities: "Adolph You Beauty/Disco Tek Wreck/Do The Manic/Terminal Rock/ The Joke's On Us/ There's A Lot Of It Going Around".... Not convinced, well check these words from "There's nothing to do, I'm bored to death, I need a thrill, the smell of kill, nothing for me on tv, don't get a thrill from drugs no more, I've gotta find new way to score." The drummer later surfaced in the Olympic Sideburns.

Not even Adelaide in South Australia, which swelters in heat during summer was lethargic. My fave punker from there is Black Chrome's single "Australia's God/We Are Tomorrow," never out in a sleeve and the usual small pressing of 500 copies on the Tomorrow label. It came with a lyric insert and at the same time Tororrow records also released the Bohdan X single, yeah 500, lyric insert and no sleeve. Bohdan was also in a band in Melbourne called Jab at this point in time.

That's it for this time around, next Aussie Scumpit will give the low down on Suicide records, the Thought Criminals, the Last Words, and the hopelessly obscure Johnny Demon and the Devils. Have a mint minus day in a sleeve??????????

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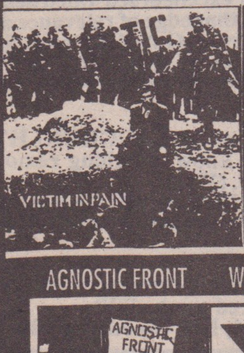
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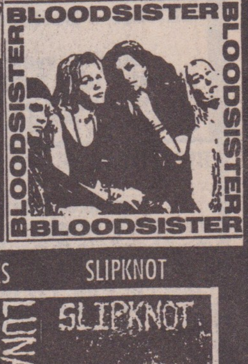
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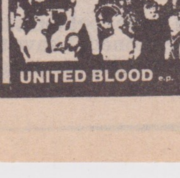
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JUDGE

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New York Crew

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SLIPKNOT

RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JA) Jim Allison (CD) Chris Dodge (GF) Gardner Fusuhara (KG) Karin Gembus (WG) Walter Glaser (LH) Lance Hahn (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (TY) Tim Yohannan

ADOLESCENTS "Live 1981 and 1986" LP

The record quality is good (not great) on these live recordings, the last(?) legacy from this quintessential SoCal punk band. All the songs here have been previously released as studio tracks, so this is more of a nostalgia piece rather than a further testimony to their one-time greatness. (TY)

(XXX Records, 6715 Hollywood Blvd. #284, Hollywood, CA 90028)

AGATHOCLES/DISGORGE - split EP

Crazy! Two Belgian grind outfits declare war on your turntable and win! Eight blissful concertos with plenty of distortion and growling. A delight to the ears and a fine gift idea for Mom. (CD)

(Hurry Records, Kerk Hofweg 34-1, 3999 Laakdal, BELGIUM)

AFFIRMATIVE ACTION - "Live" cassette

Insightful lyrics exposing the negative aspects of the scene. Solid hardcore, rooted in political thrash like CONFLICT and C.O.P. At times a '77 melody emerges. (JA)

(2 Lenape Lane, New Paltz, NY 12561)

ANTI-SCHISM - "All Their Money Stinks..." EP

Cross the lyrics and attitude of CRUCIFIX and CRASS and the music of early CAPITOL PUNISHMENT, and you get an idea of this band's approach. Highly political, though not without humor (their "Purple Haze" cover). Nice John Yates artwork, and an excellent debut! (TY)

(Manifest Soundworks, 1932 Main St, Columbia, SC 29201)

APOCALYPSE/TRANSGRESSION - EP

APOCALYPSE fuckin' kill with their powerful mix of CRUCIFIX and ELECTRO-HIPPIES style hardcore. They sure are putting out a lot of stuff lately and more power to 'em. TRANSGRESSION turn in three driving thrashers with good breaks and powerful temp changes. Excellent socio-political lyrics from both bands. Excellent. (LH)

(Tyler, PO Box 204, Zionsville, IN 46077-0204)

BAD RELIGION - "We're Not the Damned" LP

Recorded live in August in Vienna, Austria, the sound quality on this boot is hot, as well as the performance. But I really wish that budding bootleggers would restrict their business to bands long gone. This is getting weird. (TY)

(no address, GERMANY)

BASTARD KESTRAL - "Oh Splendid Mushroom" LP

And now for something completely different. This record shifts gears constantly. Could be noisy hardcore one second and a psychedelic jam the next. The band members all switch instruments; also heard are cellos, kazoos -- they even credit someone for "extra yelling." The only record that ever reminded me of WIRE and DISORDER. Totally cool. (ML)

(Southern Studios, PO Box 59, London N22, ENGLAND)

BENCH - "Backseat Cover/Nightmares"

Really, really hard-hitting stuff here. Like if early SWANS played a little faster and had some RAMONES chord changes. As heavy as the BASTARDS or TAD. Who the hell are these guys? (ML)

(Noiseville, PO Box 124, Yonkers, NY 10710)

BETTER OFF - EP

A posicore band that's definitely on the young side. Because of that, their music sounds pretty garagey and primitive compared to most bands in this sub-genre, which is both a minus (not too tight), and a plus (lends an air of garage authenticity). (TY)

(Just For Fun, PO Box 2352, Longview, WA 98632)

BEYOND - "No Longer at Ease" LP

A standout hardcore record that has more depth, creativity and power than most others. The band's music is made up of chunky, pounding rhythms that vary in tempo and are strengthened with some great guitar work that never sinks to using metal riffs or leads yet puts forth some very simple, melodic, hardcore riffs. The lyrics deal with hypocrisies and hope for sincere change. Good. (MS)

(Combined Effort, PO Box 5341, Astoria, NY 11105)

BIG DRILL CAR - "Album Type Thing" LP

Big sound pop à la current 7 SECONDS. There's power and beat, but the overall feel and vocals are so clean and cute it's painful. (TY)

(Cruz Records, PO Box 7756, Long Beach, CA 90807)

BILLY AND THE WILLIES - "Cheese" LP

I don't know about this one; imagine punk played with a folkish guitar and dreary vocals, which actually resembles THE SMITHS in a couple ways. Granted, some of this is energetic and catchy, but a lot is annoying and/or boring. (WG)

(Beri Beri Records, Winterhuder Weg 114, 2000 Hamburg 76, W. GERMANY)

BITE YOUR ARM/HIDEOUS NOISE - cassette

Both bands were recorded live so you can guess what the quality is like. Punchy hardcore from both bands though not very memorable. The only way I can tell the bands apart is that BYA has dumb lyrics and metalish licks. (LH)

(Two Hawk Productions, 519 Baylor Rd., Elmira, NY 14904)

BLATANT YOBS - LP

Seemingly descended from influences as far ranging as MDC, double-bassdrum speedcore and hard-edged Eurocore, this band rages hard. Lyrics are intelligent too, though I found it hard to tell many of the songs apart. Out of Holland. (TY)

(Frank Herbst, Klaumer Bruch 21, 4200 Oberhausen 12, W GERMANY)

BLISS - "Off the Pig" cassette

BLISS has a well-developed sound that incorporates jazzy, funky structures into their hard music. Complex guitar work and the strained vocals are the unique aspects. Reminds me of a mixture of late- to mid-period BLACK FLAG, NO MEANS NO and the late S.F. band FORETHOUGHT. (CS)

(Bliss, PO Box 91, Succ. St. Henri, Montreal, Quebec, H4C 3J4, CANADA)

BLITZKRIEG BOYS - "Back from Nowhere" LP

This clutch of catchy punkers might have been lifted from some lost RAMONES songbook — but it's faultlessly fast, catchy, and hard. And very, very good. (SS)

(Rudiger Thomas, Gerresheimer Str 16, 4000 Dusseldorf 1, W. GERMANY)

BORED - "Negative Waves" LP

AC/DC and STOOGES-influenced rock and punk. Wah wah up the gazoo. About half the songs cook, half are wankers. (TY)

(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

BOBWIRE - "Shouldn't Exist" LP

This is a no-letdown follow-up to their excellent self-titled debut. Killer, intense political hardcore that's got that edge of relevance and anger that bands just can't manufacture. Great! Out of Holland. (TY)

(Old World Records, Jagerstr 19, 3150 Peine, W. GERMANY)

BURST APPENDIX - "Fly" LP

Sounds like a HC band with a tinge of the LAUGHING HYENAS grunge/groove thrown in. And you know, anything remotely HYENA-ish is my bag. A pretty good ride. (WG)

(Human Wrechords, PO Box 610335, 1000 Berlin 61, W. GERMANY)

CADILLAC TRAMPS - "Drivin'" EP

Two of the three cuts here are hardcore-influenced punk, while the other is quick-step rockabilly-influenced punk. (TY)

(XXX Records, 6715 Hollywood Blvd #284, Hollywood, CA 90028)

CAUSTIC SOLUTIONS - "Greatest Shits" cassette

Powerful hardcore from Tennessee with some cool Pushead-ish artwork and lettering. But despite the aforementioned, I have to give this band a thumbs down for their macho posturing on songs like "Poseurs in Drag" and "Love Sick." (DM)

(504 B. Trenton Ct., Hermitage, TN 37076)

Pressure Drop Press is now constructing a book that examines:

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Threat By Example (PDP 001) is still available for $7.00 (U.S.) /$9.00 (everywhere else) and A No Record Deal (PDP 002) will be out early next year along with several other printed releases. California residents add 7% sales tax

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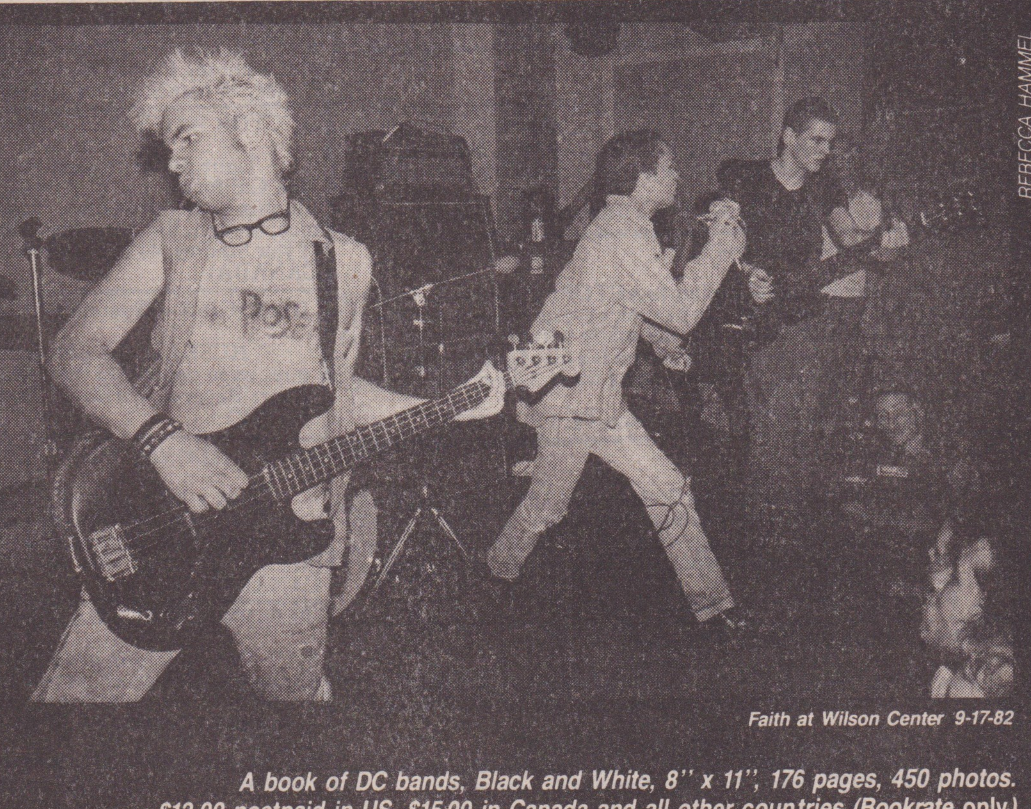
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RECORD TAPE REVIEWS

CAPTAIN 9'S & THE KNICKERBOCKER TRIO - "Scum Of The Earth" cassette

Fuckin' great melodic '77-style punk. Simple production and driving performances enhance these catchy tunes. Actually a lot like the LURKERS or maybe really old DESCENDENTS. Best of all are the covers of "Yummy, Yummy, Yummy" and "Rock N' Roll All Night." Cool. (LH)
($5 to Loud + Noisy Stuff, 8439 Cayuga Dr., Stockton, CA 95210)

CARRY NATION - "Face the Nation" EP

A good four-song EP from this off and on Southern California musical project (this version has members from NO FOR AN ANSWER and INSTED, as well as Big Frank). The band's breed of hardcore combines power and simple pounding rhythm with the slower parts, showing a lot of creativity (though the 1-2/1-2 thrash parts lack identity). The lyrics are right on. (MS)
(Workshed Records)

CIRCLE OF HATE - "Go For It" EP

The first Euro-core band to be released on this label. Political hardcore in the mid-tempo range with occasional outbursts and a skate song for dessert. From Holland. (TY)
(Mystic, PO Box 1596, San Marcos, CA 92069)

CRENT - "AIDS/Extended Vocabulary"

To tell the truth, at first glance I didn't think this would be something I'd like. Surprise! This puppy rules. Raw, raw fast rock'n'roll and thrash with a subtle hint of early MEAT PUPPETS. Dirty dishwater colored vinyl and the cover is made with recycled paper. This will latch onto your ears with the first spin. Good stuff from a band with a nutty name. (CD)
(Waterfront, PO Box A537, Sydney, South 2000, AUSTRALIA)

CRIMPSHRINE/G-WHIZ - split EP

CRIMPSHRINE, I think you're familiar with by now, and this is probably the last of their material to be released posthumously, and typically good and catchy it is. G-WHIZ is similarly raw and melodic, though there's more of a 7 SECONDS influence here. (TY)
(No Reality Records, PO Box 10383, Torrance, CA 90505)

CYNICS - "Rock'n'Roll" EP

The consumate East Coast neo-'60s band (assuming the MIRACLE WORKERS are the West Coast version) with yet another release (3rd LP, as well as having nine 7" records). Whether slow ballads or monster fuzz punkers, these guys are definitely into it. A Jeff Bale kinda band. (TY)
(Get Hip/Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

D.V.C. - "Descendent Upheavel" LP

Non-stop, thrash metal similar to AUTOPSY. Heavy in-yer-face production. The lyrics leave a bit to be desired. The usual lot of "blood" and "evil" lyrics. Kinda dumb but definitely within the death metal genre. I'd have to say, however, this album is a bit of guilty pleasure...I listened to it from opening to closing and I dig it. Guess I'm a sucker for speed and gravelly vocals. (CD)
(Manufacture, PO Box 37220, Tallahassee, FL 32315-7220)

D.Y.S. - "Wolfback" LP

This is a re-issue of the band's first release, "Brotherhood," with four extra songs. The title track is the only one deserving of vinyl, while the others belong on a bad practice demo. The "Brotherhood" material still sounds as good as it did when it first came out, so if you didn't get it then, get it now. (MS)
(Taang, PO Box 51, Auburndale, MA 02166)

DELMONAS - "Do the Uncle Willy" LP

Everything from light pop to frat rock to STOOGES. A selection of previously released and newer material from this all-femme UK outfit. (TY)
(Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

DIE MONSTER DIE - "How Do They Survive?" - cassette

The music is neat upbeat rock, catchy stuff. Unfortunately, they go for the 45 GRAVE style of words and image, under the mistaken idea that it is something new and exciting. Apart from the pose, this is good stuff. (GF)
($3 ppd, 6809 38th Ave, Kenosha, WI 53142)

DAMAGE CASE - cassette

Thrash-metal. Lotsa real fast parts, then into mosh parts. The overall sound isn't as typical as most of your speed-metal bands. Some of this is just rock & roll. Good lyrics about society and prejudice, etc. No solos, thank god.(GF)
(18 Lincoln Ave, Glen Waverly, Melbourne 3150, AUSTRALIA)

DISASTROUS MURMUR - EP

Slow gruffcore on one side and fast gruffcore on the flip. I wish these guys would gargle before going into the studio! Out of Austria.(TY)
(Gore Records, c/o Slatko Dolic, Hauff Str10, 7335 Salach, W. GERMANY)

DISCIPLES OF GAWD - cassette

Boring, insta-mix thrash. SORE THROAT vocals. Saturday afternoon jam session recorded on a walk-man. (JA)
(D.O.G., 249-2 Edwards St, Binghamton, NY 13901)

DISCLAIM - "Fuck Money" EP

Very fuzzed-out-guitars HC/punk from this Japanese band—reminiscent of old F.O.D.? The eight song titles are in English, but I can't understand the lyrics and can't tell what language they are. I like this... And on colored stuff even. (KG)
(Temple of Love Records, Oberrecht 7B, 2082 Nevendaigh, W. GERMANY)

DISTORTED PONY - cassette

Even though they are from LA, this is good stuff. They use a drum machine, add live percussion, lots of distortion on bass, guitars and vocals...Industrial Pop? NEW ORDER meets MINISTRY? These are really good songs, nice melodies and hooks, which clash well with the noisy style. A nice change of pace... especially from LA... (GF)
(4138 Rosewood Ave, LA, CA 90004)

DOCTEUR DESTROY - "Santé!!" LP

Ah, the first glockenspiel punk song since "Bonzo Goes to Bitburg" appears on this album. Not only that, cowbells on drums, which I also have a soft spot for. Other than that, this is classy '77 punk with a unique French flavor. Good stuff. (TY)
(Faure, 26 Rue Scandicci, 93500 Pantin, FRANCE)

DOCTOR BAD VIBES - cassette

Tight, powerful punk rock that borrows from both early and late '80s California punk. ADOLESCENTS meets BIG DRILL CAR. Catches your attention both musically and vocally. Lyrics would be nice, though. But I'm partial to bands from my hometown. (JA)
(Tyler Stadius, 44 Dovercourt Rd, Studio G, Toronto, Ont, M6J 3C3, CANADA)

DROOGIES - "Sometimes" EP

HUSKER like post-hardcore, but it sounds like maybe these guys were never into the raw stuff. (TY)
(Gore Records, c/o Slatko Dolic, Hauff Str10, 7335 Salach, W. GERMANY)

DRUMS ALONG THE GARDNER - "Boronto" cassette

This a nifty tape of pop-punk in a RAMONES/TOY DOLLS vein. Groovy, upbeat, but still raw, guitar leads the way. Songs get sort of disjointed but still fun and rockin.' (CS)
(Miracle Records, Box 6994, Station A, Toronto, Ont M5W 1X7, CANADA)

ELECTRIC MANCHAKU - "Hey!" EP

Raw, minimal production makes this trio of mid-tempo punk tunes with screamed vocals connect with a surprising urgency. It's been done, but it's above average. (SS)
(Innocent Records, 38 Woodstock Rd., London HA0 4ET, ENGLAND)

ESCOMBRO - "Suicidio" cassette

Very fast thrash punk—no metal at all. Very intense vocals, snarled in Spanish. Makes for a powerful effect, although when they go real fast, I don't think they pull it off. I like the mid-tempo stuff better. (GF)
(C-Gaztelu, N°16 1° Izda, Donosta, Gipuzkoa, SPAIN)

Poison Idea

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G. Indiana, **FLIPSIDE**

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Lyrics are understandably bad but the fucking music really sucks. Fuck this. i'd rather listen to silence.
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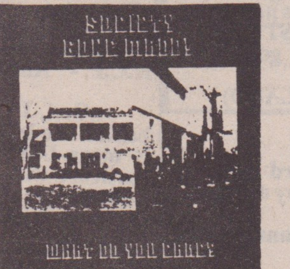

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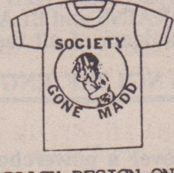

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SOCIETY GONE MADD!* What Do You Care?
This sounds like the type of hardcore you used to hear back in 82. Really cool. Kind of a throw back to those times, but not really. Much more personally and socially oriented lyrics as opposed to the all-too-common political rantings of the early 80's. Kind of nice to hear a band playing in an older style while still keeping it fresh. Cool stuff.
Reviewed by EAR OF CORN zine, Stow Ohio

SOCIETY GONE MADD - "What Do You Care" LP
The perfect cross between early MDC and D.I.? Political lyrics, staccato vocals, classic hardcore style. Nothing new, but well done and it's nice to see Lee Joeseph putting out someting other than '60s based bands. (TY)
maximum rock'n'roll review

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RECORD TAPE REVIEWS

THEE EVOLUTION REVOLUTION - EP

While there's a decided '60s punk influence, these guys have short hair and there's a slightly more modern feel to the music as the songs run long and rely a lot on instrumentation. (TY)
(Get Hip/Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

THE EX - "Joggers & Smoggers" 2LP

One of the strangest releases from this prolific Dutch band. The 34 songs are immensely varied but all have an experimental edge to them resulting in some interesting sounds (and a couple of good songs). But where they could be powerful noise, there's light, simplistic tones. The lyrics still deal with political topics in an artistic way as exploring abstract verse. Dada put to music. (MS)
(Ex Records, PO Box 4, 52 Call Lane, Leeds LS1 6DT, ENGLAND)

FASTBACKS - "In the Summer" EP

Seemingly around forever, this all-femme group still turn out catchy pop punk. Some tunes have a garage feel, some are almost GO-GO'S poppy. (TY)
(Steve Priest, PO Box 23184, Seattle, WA 98102)

FEAR AND LOATHING - "Wait Till The Cat Licks It Up" LP

Sillycore with lyrics about beating off, shitting, Charles Manson, and even sorta slightly serious topics. Musically, they got the garage punk/HC thing going at all speeds. "Poontang Party Patrol" is a hilarious standout, taking a stab at male punkers out to impress the ladies. Fun. (WG)
(F.A.L., PO Box 602, North Adelaide, 5006 SOUTH AUSTRALIA)

THE FIFTH COLUMN - "Profound Ignorance" cassette

This tape is made up of some foot tapping mid-tempo hardcore. Pretty good stuff but not too memorable. Not bad but... (CS)
(Steve Zielke, 325 Murdork Rd., Baltimore, MD 21212)

FORCED DOWN - EP

Full-on emo-core in the vein of DAG NASTY. It gets that D.C. sound but it's from San Diego. Good, full sounding production compliments these four slower but powerful melodic tunes. Nice quality cover and insert. Personal lyrics. A worthwile package. (CD)
(Downside, 2015 Garnet Ave #5766, San Diego, CA 92109)

FORCE FED - "Claustrophobia" LP

Very powerful hardcore. While there are many changes within any given song, no power or continuity is sacrificed. Kalv's new band doesn't seem so much like "early BAD BRAINS and BLAST" (as the promo sheet says) but more like an amalgam of all the good post hardcore power bands. (TY)
(In Your Face, PO Box 203, Nottingham NG1 3RF, ENGLAND)

FOREIGN LEGION - "Surf City" EP

Mid-tempo melodic punk, sung over a powerchord backing. Fairly typical, though "What a Place to Be" is redeemed by a strident guitar sound and good lyrics. (SS)
(Schlawiner Records, H. Barthel-Rieperstr. 17, D-1000, Hannover 81, W. GERMANY)

FORMULA 43 - "I Keep Thinking" 12"

One metal-tinged hardcore instrumental, two mid-tempo crossover and 7 SECS influenced songs, and one rock/reggae instrumental. For the eclectic crowd. (TY)
(Watchdog Records, PO Box 262, Exton, PA 19341)

FORGOTTEN REBELS - "Forgotten Rebels" LP

While some of the old REBELS' smart ass/dumb ass attitude still pervades here, the music has changed. There are a few punk tunes here, but rock riffs prevail. There's still catchy poppiness and crunch, but too often the slick commercial feeling defeats the joy and insanity. (TY)
(Restless Records)

FREAKS - "Sensurround" LP

I'm really getting sick of bands cloaking themselves in the flag of the MC5. This neo-psych rock band cites JEFFERSON AIRPLANE meets BUTTHOLES in their promo pack, but it sounds like mediocre early '70s rock to me. Most bands like this were dinosaurs then, so off to the museum with them all... (TY)
(Resonance, PO Box 549 Village Sta, New York, NY 10014)

FUGAZI - "Song#1/Joe #1 plus Break In" EP

Ignoring the collectability of this release, FUGAZI have put together an impressive single. Two great songs, I'm happy to finally see on vinyl. One short instumental to boot. Essential. But don't worry non-collectors, the same tracks will appear as a Dischord release, minus the artwork. (JA)
(SubPop, PO Box 20645, Seattle, WA 98102)

FUNERAL ORATION - "The More We Know" EP

Surprised to see this band is still with us, albeit with some personnel changes. Their noise still has that kinda HUSKER-ish feel, but they seem to have abandoned that fuller sound for a leaner and harder edge. Still a good band, out of Holland. (TY)
(Loony Tunes, Top Flat 23 the Esplanade, Scarborough, N Yorks, Y011 2AQ, ENGLAND)

FURNACE FACE - "Sucked Into Drugland" EP

The title song is fairly memorable mid-tempo melodic HC tune with various changes. The flip contains one funk tune and one ska tune, proving variety but less impacting. Out of Canada. (TY)
(Skull Duggery, PO Box 734, Hopkins, MN 55343)

GARBLECRAT - EP

A 7-song EP from this thoughtful anarchist band covers such political concerns as ecology, anti-warism and anti-authoritarianism. The music is mostly thrash with slower parts mixed in to make room for the obnoxious satirical vocals. It's good to see records like this one simply because it's DIY, political and it seems like the band had fun doing it. (MS)
(P.D.C., PO Box 8620, Long Beach, CA 90808)

GARGOYLES - EP

Some more of that punk-that-owes-its-existence-to-the-STOOGES stuff. "Devil Devil" gets thing rolling, then "Coke Whore," a tune with a "sick of you" feel, closes side one. "Fistful of Sand" is total punk rock fun, even brings to mind NASTY FACTS and JACK TRAGIC AND THE UNFORTUNATES! Then comes a totally valid cover of IGGY's "Kill City" to end things up. Good stuff. Where the hell do these guys play? (ML)
(Suede Brain Operations, PO Box 170562, San Francisco, CA 94117)

GORIES - "House Rockin'" LP

Very primitive garage blues that combines early PRETTY THINGS simplicity and sloppiness with a CRAMPS passion for trash. The epitome of "basic." (TY)
(Wanghead Records, 19620 Warham Rd, New Boston, MI 48164)

H.C.P. - "Anti Drugs" EP

God, I didn't realize this much brutality could be conceived behind the Iron Curtain. Angry, harsh, speedy and damn good. This is mega-DIY so don't miss out. HCP mixes powerful, grinding hardcore with important messages. A Polish band on a Swiss label. Limited quantities so hop on it! (CD)
(Resistance Prod., Hinterdorf 164, 8933 Maschwanden, SWITZERLAND)

HC ANDERSON - "HCA Virus" EP

Good Finnish HC that's got a little something extra — a xylophone! This debut comes on white vinyl, has the same 10 songs on both sides, and does indeed employ a 90 mph xylaphone — fucking unreal! (TY)
(Mathias Weigand, Dresdenersta 30, 5400 Koblene, W. GERMANY)

HAYWIRE/LEFT INSANE - split EP

Both of these SoCal bands have BLACK FLAG damage. HAYWIRE hits with mid-period FLAG and lots of straight power like some of ROLLINS stuff, while LEFT INSANE are more late period FLAG, instrumentals and guitar wanking included. Comes with issue #28 of Suburban Voice zine. (TY)
(Al Quint, PO Box 1605, Lynn, MA 01903)

HELLMAN - "Blubber Soul" EP

Two tunes here: "Day Dream" is a moody piece with a tasteful interplay between loud and softer textures, while "The Trip" takes the '60s rock road. Catchy stuff; "Daydream" could be a minor underground classic. (WG)
(Immac Promotions, 113 Avenue Rd., Mosman 2088 NSW, AUSTRALIA)

RECORD TAPE REVIEWS

(HOLLYWOOD) JONESES - "Tits and Champagne" mini LP

This is old JONESES who've changed their monicker in settlement with a major label band of the same name. Their music is garage, with a blues influence and occasional country flair that reminds me of early FLAMIN' GROOVIES. Basic rocknroll. (TY)
(Trigon Records, 6837 Hanna Ave, Canoga Park, CA 91303)

HERESY - "13 Rocking Anthems" LP

Anthems? Aren't those songs one commits to your innermost being on one or two listenings? These are highly charged, metal-influences non-stop raging tuneless hardcore romps and spasms. (TY)
(In Your Face, PO Box 203, Nottingham NG1 3RF, UK)

THEE HYPNOTICS - "Liver Than God" LP

Late '60s Detroit-mania spreads to the UK. The front cover looks very MC5-ish and the back cover is pure STOOGES. The studio side of the record, however, reminds me of the RASPBERRIES. The live side does kick, though. Oh yeah, they say "All right!" a lot. (ML)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

IDIOT'S DELIGHT - EP

Hmm... I'm not too sure about this one. Side A has three relatively faceless punk tunes with a tinge of garage charm. Side B is a bit better with a powerful sing-a-long number ("It's Sick") and the mellow groove of "Tide Turning." Fair debut. (WG)
(PO Box 5325, Kansas City, MO 64131)

ILL REPUTE - "Transition" mini LP

The included old "Halloween Live" EP gives you their old HC sound, and the new 12" demonstrates their melodic, rock-influenced punk (including "Let It Be" and "Oh Boy" covers). Dude. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

INFANTS OF SIN - EP

God, I almost forgot Mystic existed! Well, anyway, this is some jangly, upbeat pop punk, mid-tempo stuff. Fairly enjoyable but not too memorable. Like many Mystic bands, they just need time to develop. (WG)
(Doug Moody Products, PO Box 1596, San Marcos, CA 92069)

INSIGHT - "Standing Strong" EP

From the title you can surmise this is posicore, pro-friends, anti-non believers with an animal rights tune to boot. One thing I'm curious about is, since they hail from Utah, how are their beliefs any different from mainstream Mormonism? Hope they write in about it. (TY)
(Soul Force Records, PO Box 10094, Scottsdale, AZ 85271)

J.M.K.E. - "Kylmalle maalle" LP

From the Eastern Blok, Estonia's J.M.K.E. unleashes an intensely felt, biting album with pronounced Finnish and German influences. Sharp and tight, boasting finely textured HC arrangements, this fresh LP excites on every track. Absolutely excellent. (SS)
(Idioottikakosat, PO Box 301, 00121 Helsinki, FINLAND)

JUDGE - "Bringing It Down" LP

Think New York, think NY hardcore, think NY straight-edge HC. Here you have it in quintessential form, complete with common chanting vocals and power-filled instruments. How come all these bands sound so much alike? (KG)
(Revelation Records, PO Box 1454, New Haven, CT 06506-1454)

KILLDOZER - "Her Mother's Sorrow/Shirt Eyes"

"This world is made up of creeps and assholes, and given a choice, I'd rather be with the assholes." Amen. Still the Kings of this noisy genre (that they more or less popularized—if not invented) offer us two more great tunes. Tom Hazelmyer does a swell job filling in for Bill Hobson on guitar. More please. (ML)
(Amphetamine Reptile, 2541 Nicollet Ave S, Mpls, MN 55404)

KINGS OF ROCK - "Nearly Recordings" EP

Kinda '60s garage rock instrumental thing, tho they usually have vocals here. All four songs are covers in the "Brand New Cadillac" vein, though their SIMPLETONES "I LIke Drugs" cover is pretty tough. (TY)
(Regal Select, PO Box 986, Issaquah, WA 98027)

KNOCHEN GIRL - "Versohnt Mit Der Welt" LP

A trip to quasi-industrial band. Take BIG BLACK, THE BUTTHOLE SURFERS and STICKDOG, throw 'em in a pot and writhe in primal agony. (WG)
(Human Wrechords, PO Box 610335, 1000 Berlin 61, W. GERMANY)

KOHU 63 - "Hullabaloo 1990" 2EP

One of Finland's earliest and catchiest punk/hardcore bands is back with a double 45 of new material! And like their artifacts, these songs are top-notch punk. No let-up in intensity or songsmanship, and while they may have gotten more proficient over the years, they keep it simple and direct. (TY)
(Wotan Records, Opiskelijankatu 21 B 25, 33720 Tampere, FINLAND)

KRUNCH - "Tack + He" EP

These guys have certainly improved. They're finally progressing from their thrash style and moving to a more PLAID RETINA-ish sound. Two songs here. Pretty memorable but a bit short. Senor Wences would be proud. (CD)
(Mass Produktion, Box 2035, 850 02 Sundsvall, SWEDEN)

L7 - "Shove/Packin' a Rod" EP

I didn't want to mention it but how can you not mention JOAN JETT. Straight ahead IGGY rock and attitude. They're probably sick of the girl band label. They kick ass over most LA bands.(JA)
(SubPop, PO Box 20645, Seattle, WA 98102)

LAST COMMUNION - "Or How to Get to Berkeley on Zero Dollars Down" cassette

I don't know how this East Bay band managed to escape me over the years, but they did. Now defunct, however, their demo, chock full of some of the highlights of three years of pretty rockin' garage punk, is available from... (DM)
(1452 W. Longview, Stockton, CA 95207)

LOUD - "Aufdrehen" double 45

Four long songs that sound straight out of early NY No Wave. Crude recording, scratchy slide guitar, bass heavy and shouted intermitent vocals. (TY)
(Nursch Records, Joseftal 21, 4311 Schwertberg, AUSTRIA)

LURKERS - "This Dirty Town" LP

A different approach this time out for this '77 veteran band. Only a couple of tunes have their old RAMONES-like punk appeal, while most of the others are slowed down. Of those, only a few are catchy, the others being more rock ballady. Not so hot. (TY)
(Clay Records,12 Thayer St, London W1 6AU, ENGLAND)

M-80's - "You've Been Told/What I'm After"

Sixties punk that's got roots in both beat blues and slow pain blues. Decent but indistinctive. (TY)
(Get Hip/Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

MACROFARCE/EUTHANASIA - split flexi

MACROFARCE turns in three growly thrashers, the Japanese side of this EP. From Finland hails EUTHANASIA, who play a more melodic but still hard-edged HC, and again it's three tunes. Nice to see the Japanese scene make outside contact.(TY)
(MCR Co., 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

MAGNETIC AD - EP

Strong, powerful, progressive pop punk a la THE INSTIGATORS. Four tunes here, three catchy numbers with personal lyrics and a short, odd instrumental. Interesting, melodic, and straightforward; quality stuff. (WG)
(Beri Beri Records, Winterhuder Weg 114, 2000 Hamburg 76, W. GERMANY)

MEATWAGON - EP

Despite their GG cover ("Drink, Fight, and Fuck"), their other songs have a bit more insight. Fast, frantic thrash that's usually got hooks and stop-n-go parts. From San Diego. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

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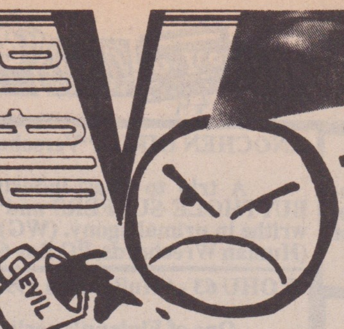

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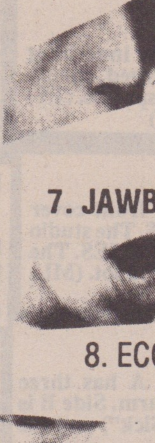

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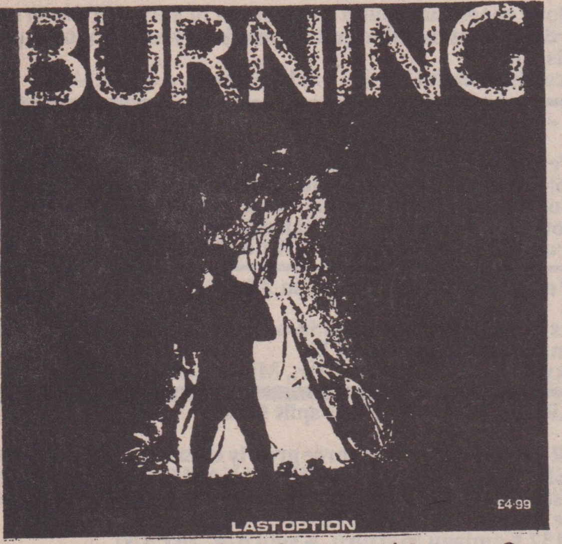

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RECORD TAPE REVIEWS

MASS APPEAL - "Jazz" LP + 12" EP

An LP and 12" EP enclosed in a tasteful full color gatefold cover, but the real treat is what lies within. The LP reveals a well-developed, very powerful sound, mixing late period BLACK FLAG arty heaviness with a modern HC feel, a deadly combination. The 12" EP ("Extra Jazz") doesn't quite hold up, with a more straightforward thrash approach. Still, the "painful" HC of the LP makes this one recommended. Brutal. (WG)

(Waterfront, PO Box 1449, Darlinghurst, Sydney 2010 AUSTRALIA)

MEAT SHITS - "Menstrual Samples" cassette

Before you can bat your eye, the MEAT SHITS are back with demo #2. This time these kings of the Modesto noise core scene have slowed down to a mere 155 songs. Apparently since they named each song this time, it must have taken alot of time out of their recording session. All the song titles for the most part are sick and tasteless, but they still leave the lyric writing up to the listener. (DM)

(R. Deathrage, PO Box 577241, Modesto, CA 95357-7241)

MELLIN'S SPICY FOOD - cassette

I could see this Texas punk band playing at Gilman with CORRUPTED MORALS, CRIMPSHRINE and MDC headlining. Pretty good. (JA)

(MSF, 217 E. Blacker, El Paso, TX 79902)

DIE MIMMIS - "Sag Nicht Nein.../Warum Nur"

The A-side from this funny punk band is quite light, like their earlier poppy effort. The flip is more '77-influenced with a big beat and guitar power. (TY)

(Weserlabel, Am Fuchsberg 2, 2800 Bremen 21, W. GERMANY)

MELVINS/MUDHONEY - split 45

The MUDHONEY side (a cover of the DICKS "Hate the Police") is pretty terrible, sound quality-wise at least. The MELVINS cut is surprisingly energetic, a pretty uptempo mover. A boot, and only 100 pressed. (TY)

(no address)

MIRACLE WORKERS - "Moxie's Revenge" LP

Early tracks from 1983 (some are off their earliest vinyl, some are unreleased) from this Portland-based band. Mid-tempo '60s fuzz garage fantasyland. (TY)

(Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

MOMIDO7 - "Lifestyle Disease" LP

Male/female vocals are sung with a sense of real urgency on these mid-speed punkers. The squiggly guitar doodles bothered me a bit, but the band treats urban themes successfully. Average. (SS)

(Campary Records, A. Heitmann, Friedrichstr 110, 4000 Dusseldorf 1, W. GERMANY)

MOSH POTATOES - "Someday" cassette

Isn't there another band with this name? Or is this them? Anyway. This is pretty straight forward punk, kinda mid-tempo. Sort of boring arrangements and vocal style, but overall pretty decent. Good personal lyrics. (GF)

(3808 Chestnut St, Camphill, PA 17011)

THE MOSHED POTATOES - "Nonprofit" cassette

Great youthful thrash here. Sounds like early DC stuff, they even do a S.O.A. cover. A fun tape with pretty good lyrics to boot. For trade or send a tape and stamps.(CS)

(Omar, 370 E. Harmon # A-315, Las Vegas, NV 89109)

MOTOR JOKE - "Tokfursten" mini LP

These guys play hard pop. Sometimes really hard, but always with a poppy edge. It's all sung in Swedish, too. Cool graphics. OK release. (ML)

(Massproduktion, Box 2035 /, 850 02 Sundsvall, SWEDEN)

9-IRON - cassette

Oh no! My worst fear confirmed! GOLF-CORE! The music is upbeat, melodic... hmm... punk? Yes, it's not amazing but it keeps me interested all the way through. Disposable lyrics but still kinda fun in a silly way. Great BANGLES cover. KILL THAT WHISTLE! (LH)

(520 N. Bundy Dr., Los Angeles, CA 90049)

NO USE FOR A NAME - "Let 'Em Out" EP

Powerful BLACK FLAG-y HC from this overlooked California band; they have the monstrous riffs and angry lyrics that put this one above average. Great second vinyl release from this ham slapping horde. (WG)

(Slap a Ham, PO Box 843, San Francisco, CA 94101)

NO WAY OUT - "It Had to Happen" cassette

This is probably one Britsh band that doesn't give a fuck about real ale. But seriously, this is hardcore made for moshing. Really angry shouted vocals over hard fast muddy music. Definitely doesn't follow the standard S.E. formula. (CS)

(Russ, 22 Springfield Park, Mirfield, West Yorkshire, WF14 9PE, UK)

THE ORGASM TOILET BAND - cassette

I never would have believed it possible, but this band reminds me of NEIGHBORHOOD WATCH (Chula Vista). This is because of its punk rock with some weird twists and a very strange vocal style, words being sarcastic about such topics as stupid nationalism and macho attitudes. Fun stuff. (GF)

($3.25 ppd,142 Franford Ave, Blackwood, NJ 08012)

OUTBURST - "Miles To Go" EP

A pleasant surprise. Powerful mosh-core that crunches along at a steady pace. OUTBURST is a series of build-ups that lead to further build-ups. Just when you think they're gonna haul into some generic fast riffs, they don't! No frills. They keep it slower an' heavier and refuse to let up the pace and power. Quality cover and insert make this an overall thumbs up. (CD)

(Blackout Records, PO Box 544, Yonkers, NY 10710)

PAGANS - "Street Where Nobody Lives" LP

Yet another glimpse into this Cleveland band's 1977-79 years. Contains tracks from 7"s, or stuff subsequently on the "Buried Alive" LP, though these are usually alternate mixes. Good, primitive and raw punk.(TY)

(Resonance, PO Box 549 Village Sta, New York, NY 10014)

PINK SLIP DADDY - "LSD" 10"

A cool little package. A three-song pink 10" with one side that plays from the inner label outward to the edge and the other side is double-grooved. Sixties-influenced garage trash, all songs being covers (or sounding like one), done with energy and edge. Good stuff, and yes... vinyl does live! (TY)

(Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

PISSED SPITZELS - "Fackeln im Sturm" EP

Intense mid- to fast-tempo melodic punk with those trademark German choruses makes this effort sound familiar but enjoyable anyway. Pretty good. (SS)

(Schlawiner Records, H. Barthel-Rieperstr. 17, D-1000, Hannover 81, W. GERMANY)

PLEUM - cassette

Decent sloppy hardcore. 4 songs, points for not selling out and singing in English, lyrics are in French. Cool artwork on the cover. (JA)

(Fred Lachnowicz, 11 Rue Pegoud, 16800 Saint Etienne Du Rouvray, FRANCE)

POLITICAL ASYLUM/DISSENT - "Live" cassette

Two great bands with two great performances caught on this tape. POLITICAL ASYLUM and DISSENT both play hard-driving punk with a strong melodic edge. While the sound quality isn't fantastic, the playing hear is really top notch. This one is also a benefit for the Sea Shepherds, which is certainly a worthy cause. (LH)

(I. Krumins, 22-121 St Joseph's Dr, Hamilton, Ont L8N 2GI, CANADA)

PSYCHO SIN - "Hyper Speed" cassette

Well, they wanted us to let their "fans" know they're still around. So now you know. OK? These guys have been around for a while and haven't changed at all. A constant blur of noise, noise and more noise. I can't believe it has taken this long for me to finally see a song about George Bush. (CD)

(171 3rd St., Jersey City, NJ 07302)

RECORD TAPE REVIEWS

THE PROTON ENERGY PILLS - "Survival/Symmetry"

"Survival" is OK. A mid-tempo rocker that has a little life to it but the B-side is slow, boring and never really gets off the ground. Next? (ML)

(Waterfront, PO Box 1449, Darlinghurst, Sydney 2010 AUSTRALIA)

PURE JOY - "Carnivore" LP

Pop-punk à la BUZZCOCKS on some tracks and lighter pop on a minority of other cuts. Their two cuts from their debut 45 are here too, and are among the best cuts. (TY)

(PopLama Production, PO Box 95364, Seattle, WA 98145-2364)

RABID FETUS - "Cajun Justice" cassette

Fast-paced tunes with a strong guitar sound reminscent of early HUSKER DU. These guys from the middle of nowhere sound like a more garagey SOUL ASYLUM—but maybe not with as much pop sensiblities but still very good stuff. (CS)

($3 ppd, 316 So. Chestnut, Lindsboro, KS 67456)

RANCID VAT - "Justice is What We Do to Traitors" 12"

This eight-song 12" features RANCID VAT's trademark raunchy humor backed by mid- to fast-speed hardcore riffing and shouted vocals. It's the blackly comic lyrics that triumph once again—though otherwise this effort is quite listenable. (SS)

(Bluebird, 1714 Cole St., Enumclaw, WA 98022)

RAT PATROL - LP

Tight, crunching HC with screamed words and atonal riffing is done proficiently by this Dutch outfit. I admired the superb musicianship more than the less memorable song structures; nevertheless, it's pretty good at what it does. (SS)

(PO Box 2177, 9704 CD Groningen, HOLLAND)

RAVIN' SEEDS - "Rubber Ballet/Turn On Your TV"

Hard-driving punk with hardrock influence that'll appeal to '77 fans as well as MC5ers. (TY)

(Hiljarset Levyt, Hiljainen Kul Huuriyhdistys, PL 211, 33201 Hanpere, FINLAND)

RED HERRING - "Stiffy" LP

Mid-'70s powerpop-influenced rock. It's got a good beat, the vocals simultaneously chintz it out and make it palatable. Influences range from 7 SECONDS to ASEXUALS, though usually on the lighter side of both. (TY)

(Elixer Records, 1023 Spruce St #5, Philadelphia, PA 19107)

RISE - "Joy" 12"

All you latter day 7 SECONDS and ALL fans should gobble this up. Highly melodic and highly pop poetic post-HC. A one-sided LP.(TY)

(Lonewolf, 1235 Lambeth, Oakville, Ont L6H 2E2, CANADA)

SABOTAGE - "Take Some Drugs Tonite/Search and Destroy"

Garagey production and approach here. A side is a noisy but poppy tune, while the flip gets noted for being the 799th cover version of the STOOGES classic by an Australian (or pseudo-Oz) band this year. (TY)

(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

SANITY ASSASSINS - cassette

This East Coast trio kicks like a lot of their New York predecessors. Hard rockin' punk without any metal damage. Somewhere between the HEARTBREAKERS and COFFIN BREAK. Catch them now before they go college rock! (LH)

($3 to Dagger Tapes, PO Box 18152, E. Hartford, CT 06118)

SEX TRASH - EP

Thrash metal mania! Two songs from these Brazilian bad boys. The music is very metallic, surprisingly fast-as-hell, and actually not too bad. However, I'm worried about the band's mentality. Judging from the cover art and the song titles (there are no lyrics) I'd say they're total idiots! The vocalist goes by the name "Pussy Ripper." Need I say more? (CD)

(Maggot Records, 51 Bd. Auguste Blanqui, Paris, FRANCE 75013)

SENSELESS THINGS - "Postcard C.V." LP

Boy/girl teenage pop rock that's almost got the catchiness and cleaness of early UNDERTONES but lacks that certain magical spark that puts it over the top in memoryland. Still, for the genre, it's pretty good. (TY)

(Pete Buttle, Way Cool Records, 2nd Floor, 356 King Street, London W6 9NH, ENGLAND)

SHRED - "...but use ya head" cassette

Slow, spooky hardcore with some moshin' parts. A one-man band: guitar, bass, drums, vocals. Interesting lyrics, topics include violence at gigs, racism, vivisection. Loses some power by the muffled production. Good effort. (JA)

(Adder, 10 Chamberlain St, Blyth, Northumberland, NE24 3EJ, ENGLAND)

SKELETAL EARTH - "Live" cassette

Guitars that go chugga-chugga, continuous double-bass drum rolls, growling unintelligible vocals. For fans of the Peaceville label. (JA)

($3 ppd, Travis Ogletree, 126 Woodlawn, Madison, AL 35758)

SLAG - "Everything Is Nothing/Don't Like" EP

Slow- to mid-tempo post-hardcore with quite a bit of DC influence. Power, lots of changes and rumbling instrumentation. (TY)

(PO Box 10552, Calder Sq, State College, PA 16805-0552)

SLOTH - "Fetch the Wedge" EP

"Fetch" starts and ends as a chunky rock song, while the middle leaps into a good raging HC break. The flip is more STOOGES-like, though not especially memorable. The A-side shows promise. (TY)

(Baylor Records, 48 Momtor St, Brooklyn, NY 11222)

SLUSH PUPPIE - cassette

Good, melodic French Canadian hardcore. No lyrics included. Production kind of lacking. Melodies remind me of the BIG BOYS at times. (JA)

(Frederic Germain, 17 St-Francois, Pont-Rouge, QC, G0A 2X0 CANADA)

SNIVELLING SHITS - "I Can't Come" LP

More '77 punk from the SHITS with the pseudo- Johnny Rotten vocals and super-sarcastic lyrics. Can't believe it took 12 years to get this out. (TY)

(Damaged Goods, PO Box 671, Walthamston, London E17 6NS, UK)

SPLATTERHEADS - "Ink Of A Mad Man's Pen..." LP

This is one of those skinny/long hair/big amp bands who play old-style punk with furious energy and singalong choruses à la RAMONES. But these Aussies have a "rock" tinge, too, with pounding rhythms and wailing guitars. Definitely punk, but I find this genre tiring in long doses, with a few exceptions. (WG)

(Splatter Rock, PO Box 482, Alexandria, Sydney, 2015 AUSTRALIA)

SPLENDOR HEAD - "Mirth" LP

This is a strange one, alright. One second it sound like the CRUCIFUCKS playing glam, then it shifts to REM-ish pop. Somehow during all of this, a few good tunes got thrown in and really stand out. I'm not sure where this band is going, but it's an interesting ride if nothing else. (ML)

(CFY Records, Box 62711, Stanford, CA 94309)

STABILIZER - cassette

Powerful mid-tempo with a strong production that brings the guitars to the front. Fairly strong vocals as well. Reminds me of BULLET LAVOLTA. Contains ex-members of the DOLDRUMS. No lyrics included, though. (JA)

(PO Box 12214, Gainesville, FL 32604)

SWEET WEAPON - "Overheat" EP

Pretty atypical for this label. One side is jazzy eclectic post-hardcore that's popular here in the States but rare in Japan, while the flip is similar but excludes the hardcore influence in favor of experimentation. (TY)

(Nitro/Waterland, 2-1, 1F Honcho Bldg, Yokosuka, Kanagawa 238, JAPAN)

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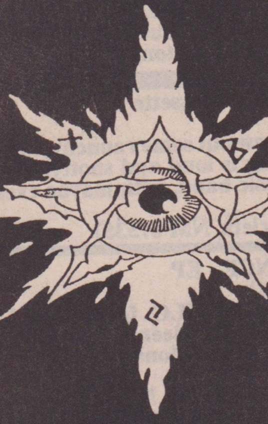

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RECORD TAPE REVIEWS

S.O.B. - "Thrash Night" EP

Mama mia! Records by this rip-roaring Japanese outfit are a pain in the ass to get hold of! This one is on an English label, so at least we folks in the States have a fighting chance at getting this disc. S.O.B. has continuously cranked out some of the heftiest slabs of concrete-crushing brutality this side of SIEGE. This is no exception. If any mega-thrash monger hasn't heard S.O.B., they might as well start listening to E.L.O. again. S.O.B. leaves most thrash bands at the starting gate, and if you don't check this out, you'll be sitting right there with them. (CD)
(Rise Above Records, PO Box 178, Coventry, CV1 5TG, UK)

SPORTCHESTRA! "101 Songs About Sport" 2LP

A 41-person band that contains members from CHUMBAWAMBA, THE EX, CULTURE SHOCK, HERESY, MEMBRANES, SORE THROAT and various other talented people contributing everything from vocals to clog-dancing. The record's title sums up its concept very simply. The lyrics range from historic backgrounds, criticisms, anecdotes, support and basic examination of all the various aspects of sport. The music is upbeat and melodic with each song having its own characteristic... but even with that the songs do blend into one another, which in this case isn't bad—it makes for a long listen. (MS)
(Agit-Prop Records, Box 4, 52 Call Lane, Leeds LS1 6DT, ENGLAND)

STONED JEHOVAH - "Like a Dog..." cassette

At times sounding much like CRIMPSHRINE, these folks deliver some fine sounding garagey punk. I go more for their up tempo songs but it all sounds pretty good and basic. Cool. (CS)
($2, Ed Carroll, PO Box 160757, Sacramento, CA 95816)

STUMP WIZARDS - "Smokestack" LP

Tough garage guitar punk here. There's a '60s and early '70s influence, but there's something modern to it too, a ROLLINS-like edge. Out of Pennsylvania. (TY)
(Get Hip/Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

SUCTION - cassette

Interesting. Steve Albini guitar style with KILLDOZER vocals. Dark themes to the lyrics, walking a fine line between skepticism and cynicism. Powerful tape. Write to him, send him some flowers. (JA)
(Box 40122, Harbour Square Postal Outlet, Victoria, BC V8W 3N3, CANADA)

TAD - "Loser/Cooking With Gas"

More heaviness from the heavyweight champs o' the world. "Loser" is great hard driving punk rock the way it was meant to be. I guess this is like the SubPop National Anthem. "Cooking With Gas" is a little less straight forward but interesting none the less. The sleeve features an amazing Big Daddy Roth parody by the godlike Peter Bagge. RULES! (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

THINK TANK - cassette

I guess this kinda grows on me. The first song didn't really grab me. But the rest is cool jamming funkiness not unlike late MINUTEMEN/fIREHOSE. Good playing too. But best of all are the politically conscious lyrics. Something I wasn't really expecting. I'll bet they fuckin' jam live. (LH)
($1 to Ken Smallwood, 7514 Highland St., Springfield, VA 22150)

THOMPSON'S DISEASE - "Body of a Jane Doe" cassette

Practice-tape quality demo. Sounds like the early stage of yet another California HC band. Heavy guitars, but I'd like the vocals to have more of an edge. Four songs, 2 spooky ones and 2 about heavy machinery. (JA)
($2 ppd, Dump Heaven, 6017 Charing St, San Diego, CA 92117)

TWO GUYS AND ANOTHER GUY - "In The Love Chamber of Venus" EP

They have short hair and baseball caps and are from New England so I prepared myself for a Revelation Records rip off. Luckily, these guys heard some rock and roll at some point and it shows. Pretty energetic rockin' punk with "personal" lyrics (included). (ML)
(Flux Records, PO Box 1033, Newport, RI 02840)

THE TURDBURGLARS - "Live, in case you care" cassette

They are probably fun live, but on this tape it's just pretty boring thrash. Same old stuff. Sorry, but that's the way it sounds to me... (GF)
(2094 Edgebank Crt, Burlington, Ont, L7M 2S9, CANADA)

23 MORE MINUTES - cassette

These guys spew out some raunchy, fun-sounding punkish rock and roll. The singing is loud and snotty, kinda like the PINK LINCOLNS. A good basic band, with maybe even an East Bay feel to it. (CS)
($4 pp, Box 47, Glorieta, NM 87535)

UNHOLY ALLIANCE - EP

Foot stomping N.Y.H.C. featuring Al, ex-MURPHY'S LAW. They even do the classic "Beer Song." Catchy, pounding hardcore. Personal lyrics. The productions a bit thin, but don't let that scare you away. This rocks. (CD)
(120-16 Cove Ct., College Pt., NY 11356)

UNITED MUTATION - "Freaks Out" LP

If this isn't a blessing, I don't know what is. More UNITED MUTATION than you can shake a vole at. It's all here. Early 7" material as well as plenty of unreleased studio tracks. If you haven't heard UNITED MUTATION, you don't deserve an explanation. Buy this for yourself and discover one of the most twisted bands ever unleashed.Out of DC. (CD)
(Bitzcore, Reeperbahn 63, 2000 Hamburg 36, W GERMANY)

UNSTABLE STATE - cassette

Seven hardcore songs with good tempo changes if not a little loose. Where they lack in technique, they make up for in energy. Best of all are the excellent lyrics about vivisection, sexism, racism, etc. Not incredible, but a lot of potential. Comes with a booklet as well. (LH)
(Castelli Stef, 3 Rue Massabo, Bat C1, 13002 Marseille, FRANCE)

UPTIGHT - EP

A solid, credible HC release. Though the guitar sound could use a little beefing up, they have an impassioned and exciting sound, whether they're singing about nazi skins or food. A good one. (WG)
(Zak A Tak, 200 Bentree Ln D1, Florence, SC 29501)

VERMIN FROM VENUS - "Sex on Planet X" LP

Raunchy/funny themes and a thundering mid- to fast-speed punk attack meld with a flailing guitars on this effort. The title track and a few others rock solidly, but VFV's songs vary in power, catchiness. (SS)
(Stency Records, PO Box 27801, Las Vegas, NV 89102)

VISIGOTHS - "Arachnid Man" 12"

Slow- to mid-tempo punk and hardcore. Their name suggests metal-damage, but not so — just garagey/noisy straight-on stuff that's got atmosphere but no pretensions. (TY)
(PO Box 4853, Rockville, MD 20850)

WHIPPING BOY - "Crow" 45

"X-Press Train" is a very speedy hardcore-meets-blues jam rave, while "Cat O'Nine Tails" is a long slow "don't leave me" psycho blues that never really breaks through. (TY)
(CFY, Box 6271, Stanford, CA 94309)

WHITE FLAG - "Skate Across America" LP

This is the same record as "Feeding Frenzy," a "3-sided" release that comes packaged with a bonus EP, a 7-song job that's pretty hot. Whereas most of Mystic's "Valupax" series combine previously released LPs and EPs, this 7" is new, at least to me. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

WICKED ONES - "The Devil's in My Pants" EP

Out of Portland, and as might be expected on this label, this is neo-'60s punk with an early STONES influence. This is fun to a point, but the sheer quantity of this retro stuff now depresses me. (TY)
(Get Hip/Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

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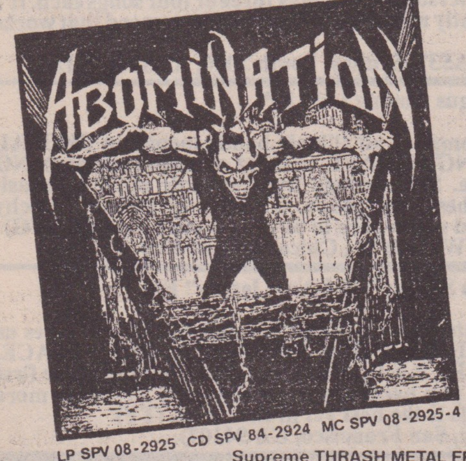

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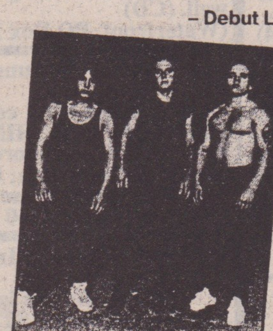

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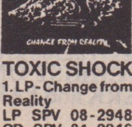

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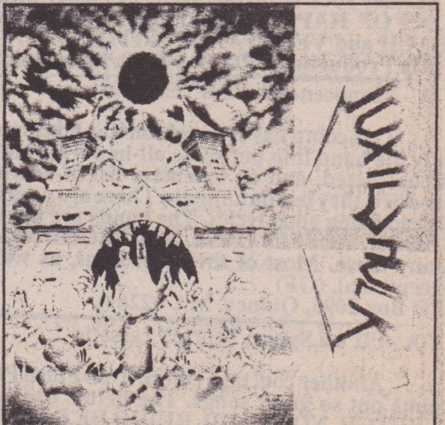

LP SPV 08-2927 CD SPV 84-2922

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RECORD TAPE REVIEWS

V/A - "Brainfood" LP

Consistantly good throughout, this is a collection of bands from the Northeast that play many different styles of punk. A lot of the bands lean towards a '77 sound which is fine. SEIZURE mangle CREAM's "White Room" and the UNDEAD check in with a totally unreleased rocker. Thirteen other bands included. Nice effort. (ML)
(Dead Issue Records, PO Box 1645, Staten Island, NY 10314)

V/A - "Brutal Noize Attack Vol. IV" cassette

A solid comp. of 26 songs by 11 European hardcore bands. Thirty full minutes of quality tunes ranging from Germany's melodic F.F.F. to Ireland's noizemeisters, KILLERCRUST. Good. (DM)
(Vermin Tapes c/o Chris Sigdell, Gellerstr. 72, 4052 Basel, SWITZERLAND)

V/A - "Celebrate the Sonic Arts" LP

ONAWETA, ELECTRIC CHURCH, WARNERS, FLESH D-VICE, and several other bands share this New Zealand comp, though PIECES OF COD steal the show with their fast punker, "Amphetamine." A variety of material appears here, from funky pop to garagey punk-rock, but most of it sadly misses the mark. (SS)
(IMA Hitt Records, PO Box 407, New Plymouth, NEW ZEALAND)

V/A - "Dead City By A Lake" cassette

Collection of Salt Lake City bands. Impressive packaging and layout. Lyrics of some bands are kind of dumb, others pretty cool. Standouts: HATEX9, VICTIMS WILLING and MAIMED FOR LIFE. (JA)
(R.U.Dead, PO Box 11015, S.L.C., UT 84147)

V/A - "The Devil and Doc Marten" cassette

Flush Productions continues to pump out consistantly good tape comps with bands from all over the world. This one includes NECROMANCY, THE STENCH, HATE THAT SMILE, BLATANT DISREGARD and many others. Quality stuff. (CS)
(Flush Productions, PO Box 1050, Richmond CA 94802)

V/A - "Dope, Guns 'n Fucking In The Street Vol 4" EP

The latest installment of this series includes LUBRICATED GOAT, THEE MIGHTY CAESARS, BOSSHOG and VERTIGO, one track each. Two tracks are the noisy sludge you'd expect, but VERTIGO turn in a snappy punk/HC tune and the THEE band does a CLASH cover,"1977." (TY)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

V/A -"Earth Rapers and Hell Raisers" double 7" EP

12 bands and a 40 page booklet make up this Earth First benefit compilation. All of the music is some variation of punk with most of the lyrics dealing with the record's theme. Some of the bands included are: P.H.C., SEEIN' RED, SAM I AM, MACHINE, and SINS OF THE FLESH. The booklet contains essays and articles explaining and supporting the concerns of Earth First. A very respectable, important D.I.Y. project. (MS)
(Hippycore Records, PO Box 195, Mesa, AZ 85211)

V/A - "Hold Him, I'll Stab Him" cassette

This comp. sails through many styles of music from stupid rap to cheesey rock to thrash stuff. 22 bands with some stand outs being SONS OF HAPPY, THE EELS, INSPECTOR 12, MANNEQUIN BEACH and VEGETABLE SPIT. (CS)
(Flush Productions, PO Box 1050, Richmond CA 94802)

V/A - "Innocence is Bliss" cassette

This comp has 17 bands on it. And comes with a booklet with not only the band info but some all-important information on how AIDS is contracted, and an extensive list of companies and their various products they test on animals. There are a variety of styles, the unifying thread being good lyrics. The bands are the CREEPS, RISE, TOXIC SHOCK, COFFIN CASE, SCREECHING WEASEL, BORSCHT -- many more. Most of the recordings, as well as the packaging, are exceptional. (GF)
(PO Box 2095, Quincy, MA 02269)

V/A - "It's a Sperm World" cassette

Another cool tape comp. from Flush Prod. Some great songs and some not so great songs. The better bands include CHRIST ON A CRUTCH, NO FRAUD, RUIDO DE RABIA, BERSERK and PARKINSON SQUARE. (CS)
(Flush Productions, PO Box 1050, Richmond CA 94802)

V/A - "Life is Change" LP

A complete, well-done compilation including HDQ, THE EX, CROWD OF ISOLATED, and other underground European outfits. Most of the acts involved straddle the line between energy and melody, which makes for a long, enjoyable listen. Booklet included. Good. (WG)
(Beri Beri Records, Winterhuder Weg 114, 2000 Hamburg 76, W. GERMANY)

V/A - "Nobody Listens Anymore" flexi

A ten band flexi, with bands like FEAR OF GOD, CHRONICAL DIARRHOEA, FILTHY CHRISTIANS and more. Not really my cup of Hi-C, considering most of this is stench/death/noisecore "accented" by the substandard sound quality, but I can appreciate the effort, especially coming from the economically demolished country of Mexico. (WG)
(Miguel Angel Cortes O, Apdo 17-808, CP 11410, Mexico DF, MEXICO)

V/A- "Nothing Action, Nothing Have" cassette

Non-stop intensity from Sapporo, Japan. F.U.P., ACUTE, SATANIC HELL SLAUGHTER and THE SLANG all crank out fast noisy thrash with the crazy gruff vocals that these islands are famous for. (CS)
(A.S.S. Organization c/o Masaaki Mori, Kujo House 3., W.9. S.9. Chou-Ku, Sapporo, Hokkaido, JAPAN)

V/A - "Terminal City Ricochet" LP

The soundtrack from Jello and Joey Shithead's new movie, featuring an all-star line-up of A.T. bands and Vancouver area vets. Includes DOA, NOMEANSNO, JELLO with both of them, BEATNIGS, GERRY HANNAH (ex-SUBHUMANS), I, BRAINEATER and more. Can't wait to see the flick. (TY)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

V/A - "Thank You Charles" LP

A Kosher sampling of four Aussie outfits. SSDC, LETHAL OVERDOSE, FESTER FANATICS and UNDER THE INFLUENCE are here. All have distinct sounds and play three or four songs each. It's a mixing of slower slightly metallic riffings and ultra-speed that works well. (CD)
(Waterfront, PO Box A537, Sydney, South 2000, AUSTRALIA)

V/A - "There's A Fungus Among Us!" EP

A seven-band comp. of all Illinois bands including BHOPAL STIFFS, SCREECHING WEASEL (a band of non-musicians), NO EMPATHY and more. Styles range from melodic punk to quasi-crunching moshcore; best song goes to GEAR, who deliver a catchy gem, only 30(?) pressed so prepare to pay big money for this. (WG)
(What the Fuck, 2340 W. 24th St., Chicago, IL 60408)

V/A - "The World's In Shreds Vol 4-New Jersey" EP

Mel shifts this latest comp. to the "Garden State" and gives us one song each by STICKS AND STONES, SEPARATE PEACE, PARASITES, A PRIORI, P.E.D. and the veteran UNDEAD. The first 3 turn in really catchy pop hardcore, while the latter 3 cuts are more hard-edged. I think this is the best yet in the series. (TY)
(Shredder, 181 Shipley, San Francisco, CA 94107)

V/A - "Young Fresh Fellows Vs Scruffy The Cat" split 45

The YOUNG FRESH FELLOWS' track, "My Boyfriend's in Killdozer," is a rippin' pop-punk tune that's full of energy and humor. SCRUFFY's track sounds like MR. T EXPERIENCE slowed down to about 16 rpm with lousy early '70s horns tacked on. YFF win by a landslide. (TY)
(PopLama Production, PO Box 95364, Seattle, WA 98145-2364)

V/A - "Youth Suppression" cassette

This compilation is put out by Mutilated News fanzine, located in the Philippines. A very international comp. featuring VALLEY OF DEATH (Philippines), VORTEX (Belgium), MOTUS VITA EST (Yugoslavia), SACRO EGOISMO (Austria) and SOUND POLLUTION (Greece). Sound quality is pretty good, music is mostly thrash. A must for international collectors. VORTEX is my fave. (GF)
($3 ppd, 1031 Carpenter St, Moonwalk Vill., Phase 2, Pque.1700, M.Manila, PHILIPPINES)

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Blacklist is a non-profit mailorder operation that is fighting the clampdown on independent releases by establishing a true independent mailorder business that makes honesty and efficiency a priority. We carry an ever-evolving selection of punk, hardcore, ska, noise, psych, post-punk, and garage pop from around the world, plus a large selection of fanzines, books, and political journals. We operate with a low 20% mark-up on all material, and try to fill orders within 3-4 days of receiving them. We have new material coming up every day!

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2) If you are in a band, run a label, or do a zine or book and are interested in being included, please send samples!

3) If you live in the area and are interested in volunteering time to Blacklist, please call to arrange a time for an orientation. We are always looking for people.

4) If you have any problems with your order, please write or call with details. If you are a vendor and have questions about payment, please call or write and let us know!

5) Please be patient, our work force is small, and the load is large. Sometimes we fall behind, but we always catch up!

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NEW RECORDS AND TAPES

Artist	Title	size	Price	Country
Accused/Morphius	Accused/Morphius	7"	2.15	USA
Alptraum Gmbh	Der Agressor	7"EP	3.70	USA
Armia	Armia	7"EP	3.60	Poland
Bad Yodelers	Wonder	LP	5.20	USA
Beyond	No Longer At Ease	LP	5.20	USA
Big Boys	Wreck Collection	LP/Cass	6.25	USA
Big Chief	Superstupid	7"	2.25	USA
Carry Nation	Face The Nation	7"EP	2.00	USA
Chaos UK	Chipping Sodbury Bonfire T	LP	5.30	UK
Cowboy Killers	Koyaanisqatsi	LP	8.40	UK
Crawlnoise	Live Kuessnacht	7"EP	3.60	Swiss
Crimpshrine/G-Whiz	Crimpshrine/G-Whiz	7"EP	1.80	USA
DYS	Wolfpack	LP, Cass	5.70	USA
Fluid Mask	1 1/2	LP+12"	9.00	Switz.
Forty-five Grave	Black Cross	7"	2.45	USA
Funeral Oration	The More We Know	7"EP	2.30	Holland
Furnace Face	Furnace Face	7"	1.85	USA
Glee Club	Looking	7"EP	2.00	USA
Government Issue	Finale	2 LP	9.95	USA
Gulag	Tkonatk	7"EP	3.30	Greece
Happy Ever After	Robespierre	7"	2.25	W. Germ.
Happy Ever After/2 Bad	Lexicon Devil/Wasted	7"	1.60	W. Germ.
Impact Unit	My Friend The Pit	7"EP	3.00	USA
Infected	Dark Century	LP	7.20	Swiss
Inner Strength	Time For Reality	7"EP	2.70	USA
Minor Threat	Live at Buff Hall	7"EP	3.00	USA
Moving Targets	Brave Noise	LP	5.70	USA
No Use For A Name	Let 'Em Out	7"EP	2.15	USA
Pistoleros	Ein Mythos Wird Wirklichk	LP	7.50	USA
Pitchfork	Saturn Outhouse	7"	2.00	USA
Pleasant Valley Children	What the World needs now	7"EP	3.60	UK
Rabid Duck	Who framed Rabid Duck	LP	9.00	Italy
Satanic Malfunctions	Remember	7"EP	2.40	UK
Seizure	Is Money Your God	LP	6.00	USA
Shockabilly	Live	LP	5.65	USA
Shrapnel/Toxik Ephex	Acts of Desperation	7"EP	3.60	UK
Sister Ray	Psycho Sis	7"	2.75	USA
Stairs of Odessa	Stairs of Odessa	7"EP	2.25	Finland
Straw Dogs	Man in the High Tower	7"	2.15	USA
Subverse/Desecration	Subverse/Desecration	LP	4.80	Canada/US
Trashing Groove	Ichthyphobia	LP	6.60	W. Germ.
V/A	Avalanche Underground	LP	8.40	Swiss
V/A	Colorado Crew II	7"EP	2.40	USA
V/A	Composite Drawing	LP	4.80	Int'l
V/A	Czerwona Fala	LP	8.40	Poland
V/A	Earth Rapers & Hell Raiser	2 7"EP	4.00	Int'l
V/A	Exclusion	LP	6.30	Int'l
V/A	Hard To Find	LP	6.00	Neth.
V/A	Rebel Poets	Cass.	5.05	USA
V/A	Terminal City Ricochet	LP,cass	6.00	Canada
V/A	Wir Sind Alle Schlawiner	7"EP	2.40	W. Germ.
V/A	World's In Shreds #4 - NJ	7"EP	2.40	USA
Yuckmouth	Yuckmouth	7"EP	3.00	USA

SOME NEW ZINES

please check our catalog, write,
or call us for postage info on zines

Artist	Title	size	Price	Country	weight
Anarchy	#23	print	1.20	USA	4 oz.
Check Point	#2	print	1.20	USA	4 oz.
Fifth Estate	winter 1990	print	1.20	USA	4 oz.
No Answers	#8	print	1.50	USA	5 oz.
Profane Existence	#2	print	.80	USA	2 oz.
R.A.S	#1	print	.75	USA	3 oz.
Rag of No Allegiance	#1	print	1.00	USA	4 oz.
Skullduggery	#11	print/7	1.85	USA	5 oz.
Suburban Voice	#28	print/7	1.80	USA	5 oz.
Wrong Conclusion	#3	print	.90	USA	3 oz.
Zoot Skazine	#12	print	2.30	UK	4 oz.

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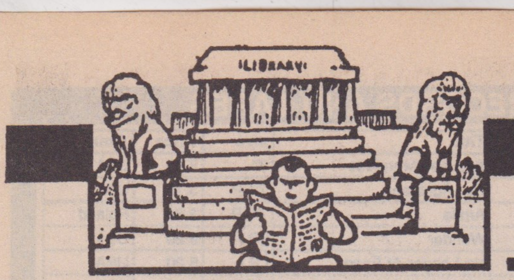


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (CD) Chris Dodge, (DM) Devon Morf, (LH) Lance Hahn,

For those of you interested in sending in zines for review please include a postage paid price and a mailing address (Yes, it's true...some people make zines but somehow forget to include their address.) If you're intrested in getting your zine distributed in the U.K. write Ramsey at AK Distribution (3 Balmoral Place/Striling/Scotland/FK82RD....send I.R.C. for his catalog). I encourage everyone to send their zines to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which is the best documentation of independent publications. Keep on. Martin

TWISTED IMAGE #14 / $1 ppd.
8 1/2 x 11 - copied - 6 pgs.
A monthly collection music reviews and opinionated comics. This issue has an interview with Ace himself plus eight of his comics. (MS)
1630 University Ave #26 / Berkeley, CA 94703

WHATEVER RAMBLINGS #3 / 50¢ ppd.
8 1/2 x 11 - copied - 14 pgs.
An interview with Gwar, poetry and some opinions. This zine has the boringest look as if it was done in one hour and a sterile medical journal was used as graphic inspration. The effort is here but creativity has yet to be discovered -- maybe next time. (MS)
5 Greeenview Ave. / Princeton, NJ 08540

COINS FOR CANS #2 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
This issue has a good interview with Kevin Seconds and a short one with The Irrelevant plus some reviews. Again, some thought on graphics could be used here. (MS)
3027 Innisbrook Dr. / Portage, MI 49002

SLUG AND LETTUCE #12 / 25¢ stamp
8 1/2 x 11 - copied - 2 pgs.
This zine has changed format a lot but I think the editor is staying with this one because it's easier to do on a regular basis since there's no way that he'll stop doing it. This issue has zine and music reviews... next issue should have more info. (MS)
30 Newport Pkwy. #409 / Jersey City, NJ 07310

SUBURBAN VOICE #28 / $3 ppd.
8 1/2 x 11 - newsprint - 56 pgs.
Al Quint keeps consistent with past issues by interviewing a combination of dumb bands and smart bands, but whatever the band Al usually does good, in- depth interviews. This issue includes Blast, Cro-Mags, No For An Answer, Sick of it All, Supertouch and Stiff little Fingers. Also included here are countless reviews, opinions, photos and local news. This issue comes with a free split 7" by Haywire and Left Insane (see review). (MS)
PO Box 1605 / Lynn, MA 01903

TOO FAR #8 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This long-lasting zine dedicates its content to the strengths, hopes and fears of being a woman in a male dominated/violent society. This issue contains several chilling, first-hand accounts of abuse, harassment, and explotation as well as a good interview with Henry Rollins discussing his views on these subjects. Worthwhile reading for women, recommended for men. (MS)
163 Montecito #A / Oakland, CA 94610

MMMWAHAHAHAHA! #1 / 75¢ ppd.
8 1/2 x 11 - copied - 14 pgs.
A new fanzine from D.C. that covers music and politics. This issue has interviews with The Butthole Surfers, The Ex, No Means No, and very short talks with Tomas of Fidelity Jones and Stabb of Weatherhead. Also given a lot of exposure are articles concerned with recycling and the use and abuse of alcohol. Look forward to future issues. (MS)
Suite 191, 4410 Massachusetts Ave. NW / WDC 20016

AWARE OF MY TONGUE #3 / $1.50 ppd.
8 1/2 x 11 - copied - 50 pgs.
Great fuckin' cover. Also one of the better (if not demented) interviews with Steve Albini. Mostly reviews here with a few graphics and photos thrown in to keep it interesting. Pretty good job. Hope next issue they have a Celebrity Penis Contest to balance this issue's Celebrity Breast Contest. (LH)
PO Box 206202 / Louisville, KY 40220

WE BROKE THEIR HANDS AWAY / no price listed.
5 1/2 x 8 1/2 - offset - 24 pgs.
I'm no big fan of Paul Weinman. So 21 of his poem doesn't really excite me. But I must admit that while most of this is pretty uninspired, there are a few gems that stand out either from their directness or their plain vulgarity. Okay. (LH)
FNORD! Publications / PO Box 1083 / Wheaton, IL 60183

FNORD! #2 / $1.50 ppd.
7 x 8 1/2 - offset - 44 pgs.
At the risk of overusing obnoxious analogies, FNORD! is to literature what Photostatic is to art. The hyper-extension of the anti-idealogue, post-everything explosion. On the verge of intellectual, but with enough hyperbole to make the whole thing palatable. Not what I would call humor, but witty all the same. Great contributions from Ed Lawrence, Bob Black (reminds me of the Last International this time), Geof Huth and more. One of the best periodical review sections I've seen. Recommended. (LH)
Seth Tisue / PO Box 1083 / Wheaton, IL 60189

LOCAL DISTURBANCE #3 / $1.25
8 1/2 X 11 - copied - 28 pgs.
Short interviews with Agression, DRI and the Mentors plus reviews, opinions and a large amount of space given to photos. It seems that this zines sticks to all various forms of punk roots. (MS)
PO Box 55 / Culver City, CA 90232

ROUGH & TUMBLE #2 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Pretty well-drawn comics that support animal rights whether it's not eating meat to wearing fur coats. Good propaganda. (MS)
RD9 Box 95 / Bridgeton, NJ 08302

BABYFISH #3 / $3 ppd.
8 1/2 x 11 - offset - 74 pgs.
An impressive political zine from Detroit that has a little bit of eveything. The content varies from poetry to reviews of punk records with a lot of space given to articles/info/art about political concerns. It will take a while to read and look at all this stuff. (MS)
PO Box 11589 / Detroit, MI 48211

NO ANSWERS #8 / $2ppd
8 1/2 x 11 - offset - 48 pgs
Another issue of quality reading and photos geared towards those into the S.E. and D.C. hardcore sound. Featured bands are; Headfirst, Swiz, Holy Rollers and an extensive and in depth interview with Verbal Assault. The things that best caught my interest though were the interview with local boys Econochrist and the Bad Mutha Goose and Bros. Grim photo spread. Additionally, I commend this zine for attempting to indoctrinate the S.E. scene with some progressive politics and thought, I find their reviews of Common Sense and Saw Throat rather simpleton. (DM)
Kent McClard/ PO Box 680/ Goleta, CA 93116

BIG DICK WORSHIP #4 / no price listed.
8 1/2 x 11 - copied - 32 pgs.
Is this Dot person really dead? Sorta makes the whole issue a bit sad. Still, this is very stimulating reading (both intellectually and sexually). Simple cut and paste layouts make this easy to follow. Pretty funny even. Hope staff changes don't hinder this great publication. (LH)
PO Box 247 / Lasalle St / West Hartford, CT 06107

POISON PLANET #2 / $3 ppd.
8 1/2 x 11 - copied - 60 pgs.
Gettin' even better. This is sometheing that is really necessary these days -- a comprehensive zine about goings on in the world of grind-noise. Interviews up the wazoo! Confrontation, Brotherhood, W.T.G., Splatereah, Skeletal Earth and a slew of others. Also has tons of good art, reviews and all around good stuff. I really hope Ty keeps this zine going. (CD)
722 W. Melbourne / Peoria, IL 61604

PRIMARY CONCERN #4 / $1 ppd.
5 1/2 x 8 1/2 - copied - 76 pgs.
Something for everyone with a sense of humor. Good reading and there's a lot of it. This time around, along with the usual reviews and such, there's lotsa really interesting stuff. Good articles on how Combat/In-Effect markets and censors their releases. Also pro-choice rallying, movies, survey results (it was so cool I answered it myself) and plenty more. 50¢ from each issue goes to benefit the National Coalition Against Censorship. Everyone will dig this except for maybe a few die-hard straight edgers (there's lots a Revelation, YOT, etc. slagging). Great zine! (CD)
Marc Fischer / 234 Lloyd Lane / Phila, PA 19151

THE GG ALLIN SCRAPBOOK / $10 ppd.
8 1/2 x 11 - copied - 42 pgs.
What've ya got here. Newspaper clippings, weird artwork, poetry and some photos. If you like the guy, you'll find this amusing (incidentally the high price is to benefit GG while in prison). If you're like me and think this guy's a joke, you'll find this pretty boring. (LH)
Merle Allin / 28 Quint Ave #58 / Allston, MA 02134

CAUCHEMAR #5 / no price listed.
8 x 11 1/2 - offset - 48 pgs.- French.
Well, I can't read it and I don't really know of any of the bands featured (with the exception of Les Cadavres). But it looks like mostly post-punk type stuff with some cartoons of people with mowhawks. Nifty. (LH)
Antoni Lior / 109 bd de Fontainebleau / 91100 Corbeil-Essonnes / France.

AS IS #25 / $2 ppd.
8 1/2 x 11 - copied - 36 pgs.
You've gotta love the cover. Interesting packaging for this puppy. Pretty good cut and paste type layout stuff. A lot of the content is pretty good reading. Mediocre interviews with All, Chemical People, and of all people, Fetchin' Bones. Pretty darn good reviews section too. A cut above most. (LH)
PO Box 60254 / Okc, OK 73146

ANARCHY #23 / $2 ppd.
11 1/2 x 14 1/2 - offset - 36 pgs.
Quickly becoming the best anarchist journal in North America this issue features great contributions by Murray Bookchin, Noam Chomsky and Jefferson Morley. Also a great letter by Hakim Bey who really deserves to be doing a serious feature. With this quality of contributors, Anarchy has become a great forum for the post-structuralist, post-situationist crowd. Why so intimidated by the Fifth Estate? Essential. (LH)
C.A.L. / PO Box 1446 / Columbia, MO 65205-1445

CONTAX ONE #5 / $1.75
8 1/2 x 11 - offset - 24 pgs
Becky puts out a nice looking zine with some decent interviews with S.O.I.A. and American Standard which she works some great animal rights/vegan info, of which the "hidden animal by-products" list might be especially enlightening to some. On the other hand after reading her column about fighting sexism in the scene and commending Stranger fanzine for thier stand against homophobia, I find it hypocritical that she should dedicate a three-some page interview with Kalki Dasa on Krisna-Conciousness, a sexist and homophobic religion. (DM)
12 Harriett Lane E/ Darien, CT 06820

JACKHAMMER POGOSTICK #3 / $2 ppd.
8 1/2 x 11 - copied - 42 pgs.
A mixed bag of musical coverage that includes White Zombie, No Means No, Krack and Jaw Box plus zine/record reviews and a lengthy supportive review of Spike Lee's movie Do The Right Thing. Good title and logo. (MS)
2425 Holly Hall #F-77 / Houston, TX 77054

NO CONTROL #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A good small zine that contains an interview with locals Gin Blossoms and a short discussion with Ian of Fugazi. Also in here are some of the editor's own opinions (written and graphics). (MS)
No Control c/o Happy House / 3104 S. Evergreen / Tempe, AZ 85282

NO OTHER WAY #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A Christian punk zine that gives a lot of space to anti-racism, music/zine reviews and an article about anti-choice from a feminist perspective, which is nothing more than a contradiction. It's good that the zine takes a hard stand against racism, but every opinion is based on the editor's interpretation of what god or jesus believed in -- which results in a very weak stance. The opinions expressed here would gain a lot of strength if the living for authority aspect was dropped and replaced by the acceptence of people as equals, not the children of something mighter. (MS)
PO Box 2214 / Fair Oaks, CA 95628

FAST BREAK PHOTOZINE #1 / $2 ppd.
8 1/2 x 11 - offset - 36 pgs.
An all-male hardcore photozine from Texas. Bands pictured here include Hard Stance, Turning Point, Inside Out, Bold, Pushed Aside, Four Walls Falling, Raw Deal, Judge, Release and several more. This zine documents the action of live hardcore shows as well as the fucked up reality that hardly any women are involved in it due to the lack of encouragement, thought or support by the men involved. There's very little difference between the pictures from these shows and those of a macho pro-football game except with the latter, more women are in the crowd. (MS)
17902 Caledonia Cir. / Hunt. Bch., CA 92647

TRUST #21 / $3 ppd.
8 1/2 x 12 - offset - 80 pgs. - German
The best American zine coming out of Germany. This issue has interviews with Underdog, Mudhoney, Bitch Magnet, Verbal Abuse, Wrecking Crew, Arm and All as well as loads of photos, reviews and some local news. On the political side this issue has articles on Kurdistan and Mumia Abu-jamal. If you can read German... get this. (MS)
Salzmannstr. 53 / 89000 Augsburg / West Germany

DESTROY REALITY #3 / $2 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs. - English
This is more of a art zine that has some articles about the darker side of everyday life (Spontaneous Human Combustion, Muzak and subliminal advertising). Good graphics and good reading. (MS)
c/o Chris Sigdell / Freiburgerstr. 7 / CH-4057 Basel / Switzerland

CHAINSAW #2 / 50¢
7 x 8 1/2 - copied - 16 pgs.
This one of those zines that just sorta feels nice to read. Fun contribution from Bruce La Bruce and other underground luminaries. Funny fanzine family tree too. Exciting in an adventurous way. (LH)
no address listed.

PROPAGANDA #17 / 15¢ ppd?
8 1/2 x 11 - offset - 12 pgs.
Not to be confused with the lame trendy rag of the same name, this Propaganda is a mix of cut and paste graphics and political articles. I'm not sure what they're getting across with the sex and violence bits. But I do like the marijuana legalization bit. (LH)
PO Box 1572 / Salem, VA 24153

SICK TEEN #24 / $1 ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
It's still around and still making bad jokes and causing havoc with every issue. This issue includes a short interview with Ian Mackaye and Metallica plus various reviews, rants, editorials, clip-art graphics and general punk rock attitude. Small print in punk. (MS)
PO Box 918 / Green Bay, WI 54305

OX #4 / $3 ppd.
8 1/2 x 12 - offset - 56 pgs. German
Another big music/political zine (much like Trust and Zap) coming from Germany. This issue has interviews with Spermbirds,Gorilla Biscuits, Bad Brains, Toy Dolls, Funeral Oration, R.K.L. and Emils plus reviews, photos, and articles (boycotting, tattoos, etc.). Good if you can read German; if not it's good to look at. (MS)
Joachim Hiller / Goethestr. 28 / 7920 Heidenheim / West Germany

BUTT A TWIST OF THE LIP #4 / $1 ppd.
11 x 8 1/2 - copied - 46 pgs.
Lots of articles, letters and shitloads of reviews. While not wildly original as far as layouts, etc. this one has a lot of character in the writing. Interesting, but not really essential. (LH)
Oyster Publications / 723 N. Highland Ave / Arlington Hts, IL 60004

THOUGHT PARADE #2 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
Mostly poetry here, which I don't feel entirely good about. Don't get me wrong, I like a lot of poetry zines. But despite the diversity in writers, there's a certain staleness here. Not bad, but not really essential. (LH)
Lynn Perry / PO Box 1241 / Mt. Laurel, NJ 08054

FEED BACK #3 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
Pretty straight forward zine with all the good stuff like reviews, articles, and decent interviews with Moral Crux, Jesters of Chaos, Geneticide, Infinite Regression and Nuclear Catfish. Some of the reviews are a bit dated, but such is life. Overall, this is a good one and fun to read. (LH)
Gabriel Gutierrez / 1982 Scenic Circle / Hollister, CA 95023.

SMASHIN' THROUGH #3 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Another zine with a cover that's really freaking me out. Pretty good interviews with Born Against (really cool actually), Supertouch, Murphy's Law, the Radicts, Hogan's Heroes and more. Well layed out with interesting reading. Good job. (LH)
PO Box 1014 / Yonkers, NY 10704.

AHC #1 / no price listed
8 1/2 x 11 1/2 - offset- 36 pgs.
Outstanding premier issue! Great quality and layout. Mostly band-oriented featuring interviews with Soulside, Youth of Today, HDQ and other notables. It's all in Spanish, but I find myself able to pick out parts of it. (DM)
PO Box 5155 / 50080 Zaragoza, Spain

DARK SIDE OF THE SUN #1 / 2 stamps
5 1/2 x 8 1/2 - xerox- 36 pgs.
A short, half-sizer with not terribly in-depth, but entertaining nonetheless, interviews with Screeching Weasel and Ian MacKaye. Editor, Brendan, also throws in some reviews and personal thought. (DM)
Boneless Productions / PO Box 45 / Penfield, NY 14526

BRAIN HAZE #3 / $1 ppd.
7 x 8 1/2 - copied - 28 pgs.
Quaint little zine with many reviews, poetry, scene stuff and various interesting rants. A quick Moss Icon interview too. Oh, but I really don't care for the Guardian Angel's shit. (LH)
Alvin Tucker / 1476 Jordan Ave. / Crofton, MD 21114

IT'S ALIVE #7 / $2.00 ppd.
8 1/2 x 11 - copied - 12 pgs.
A long time Southern California hardcore zine that is a bit more of just a dude zine that has a long interview with Henry Rollins, some reviews, a water polo picture and a BMX picture. The cover is a full color xerox and there's a full color, laminated poster (which makes for a nice placemat) of SDD. (MS)
900 Azalea St. / Oxnard, CA 93030

EMISSIONS #1 / $4 ppd.
8 1/2 x 11 - offset - 48 pgs.
A new journal that covers non-ideological politics and xerox collage art. This issue has several short rants and manifestos, plus poetry and a good pro-choice article. The art is great and examinesa lot of the same subjects as the content. Looking forward to next issue. (MS)
PO Box 12373 / Berkeley, CA 94704

BACTERIA OF DECAY #1 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
A rough, simple first issue that has interviews with Enema Milkshake, Desecrator and Life Sentence plus some reviews. (MS)
63 Lennox Ave. / Buffalo, NY 14226

ALTERNATIVE #3 / $4 ppd.
5 1/2 x 8 1/2 - offset - 80 pgs. - English
A thick, good-looking punk zine that has loads of interviews with punk bands as well as reviews and photos, but equal space is also given to lengthy poltical articles and graphics. It's in English so get it! (MS)
Resistence Production / Postfach 426 / 8026 Zurich / Switzerland

HEADTRIP #3 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Interviews with Sich Of It All, Jugheads, Overly Compulsive Behavior and Police State, plus reviews, poetry and political opinions. A good variation of bands from all over the country. (MS)
609 N. Belmont Ave. / L.A., CA 90026

CAUSE AND EFFECT #3 / $2 ppd.
8 1/2 x 11 - copied - 32 pgs.
A combination of punk and hardcore with interviews with Judge, Infest, Amenity, Yuckmouth and more, plus reviews and the usual zine stuff. Large type. (MS)
19422 Sierra Linda / Irvine, Ca 92715

LESSONS IN LOVE #1 / trade only!
5 1/2 x 8 1/2 - copied - 20 pgs. - Polish
Follwing the political events of Poland more punks zines than ever are coming out of there, all of which are packed with info, have political concerns and graphically look good. This issue has interviews with Oi Polloi, Electro Hippies, Agathocles, Abhorrence and more. (MS)
Marcin Szpiglewski / Bristol 3m 17 / 05-800 Pruszkow / Poland

SKARPETA #5 / trade only
5 1/2 x 8 1/2 - copied - 20 pgs. - Polish
A political zine that covers Anarchism, sexism, racism and animal rights, plus a good portion of punk rock and graphics. (MS)
Marek Oleksiewicz / ul. Szolna 3B / 78-125 Ryman / Poland

PROFANE EXISTENCE #2 / $1.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
Another fantastic issue from the good folks at Profane Existence. While only on their second issue, PE has quickly become one of the leading North American anarchist journals focused on youth subculture (re: punk, dude). News, reviews, editorials and an interesting article on the history friction between anarchists and commies. Decent interviews with Sofa Head and State Mind, too. Essential. (LH)
PO Box 8722 / Minneapolis, MN 55408

NO POETRY #2 / $2 ppd.
7 x 8 1/2 - copied - 28 pgs.
Sharp graphic-oriented publication with leanings to anarchist/situationist politics. Extremely inspired and wildly original, this issue is only rivaled by Punchline. The mixture of photos and collage art is put together in a unique and eye-catching way. Great. (LH)
Julee Peeslee / PO Box 17863 / Denver, CO 80217

WHAT NOW? #5 / $2 ppd.
8 1/2 x 11 - offset - 48 pgs.
Interesting. Politically oriented publication that has a few interesting articles on pornography, sports and (oddly enough) George Orwell. I'm not sure that I totally agree with the article on indie labels as it's a bit too sweeping in its comparisons of big labels. But they very much have the right idea. (LH)
Dr. Weasle / 23 Nelson St. #3 / Kingston, Ont. CANADA K7L 3W6.

SKIDGE FANZINE #2 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Pretty simple zine with simple layouts and reviews. While there are quite a few interviews (with bands like Rednecks In Pain, Murphy's Law and the Blisters) none of them go into any real depth. But I think a lot of that is because of the bands giving lame responses. Still there's a certain charm to this that makes me see a lot of potential. (LH)
Michael Lupica / 15-B Andover Circle / Princeton, NJ 08540

SYSTEM OPPOSED #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
I really want to like this zine. But I still can't get over how despite Camille being totally right on in most of her politics, she manages to take an incredibly regressive and conservative position on abortion rights. But there's more to this zine than just the anti-choice sentiments, and to be honest I can't fault her any more than other "peace punk" types who don't bother to take a stand on the issue at all. (LH)
PO Box 1857 / Tustin, CA 92680

SANTANA! $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A short interview with Mudhead and some show and record reviews plus photos. As for articles, there's a repinting of an article titled Teen Satanism Evident Across the Country which pushes parents to spy on their childeren. (MS)
Box 284 / Paxton, NE 69155

PUKE AND SNOT #3 / $1.25 ppd.
8 1/2 x 11 - copied - 18 pgs.
Interviews with D.R.I., Forced Entry and P.O.E., plus a mixture of punk and metal reviews and bits of music news. The downfall of this simple sorta dumb, boring zine is the weak article about racism where the editor goes out of his way to say that he's not saying it's wrong although he states that he's not a racist... weak as shit! (MS)
4201 Cumnor Rd. / Downers Grove, IL 60515

WORKING CLASS AUTOPSY #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
More impressive than previous issues, this anarchist oriented publication is in some ways the Northern California equivalent to Time To Unite (well, in some ways). Lots of good graphics and (for the most part) interesting poetry. According to the editors, future issues will have more music oriented content. But even this is pretty darn good. (LH)
PO Box 735 / Visalia, CA 93291

THE MATCH #84 / $2.50 ppd.
6 1/2 x 9 - offset - 88 pgs.
For some twenty odd years, Fred Woodworth has been putting out this quality journal and it certainly has become an anarchist instution if you will. In a world of post-situationist, post-modern, post-whatever, you would think that a publication of this age would be mostly old news. But the content is just as competent and current as any other anarchist journal of equal scope. Consistant in both quality and endurance. Great cover as well. (LH)
PO Box 3488 / Tucson, AZ 85722

APATRIDE #3 / no price
8 x 12 - offset - 46 pgs
Great use of space and graphics in this relatively new French zine. Within can be found interviews with Berurier Noir, Naked Raygun, and Dezerter among others as well as some apparently political cartoons, reviews and more. Looks like superb reading for all those with a working knowledge of the French language. (DM)
Samedi Soir/ Dimanche Matin/ BP 22 75660/ Paris Cedex 14, France

GOD IS AN ASSHOLE #6 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A collection of political articles (Earth First, Tuna Boycott, etc.), letters to the editor, music reviews and some comics. Always something worth reading or with this issue something worth using... this issue comes with a free condom. (MS)
1961 7th St. / L.B., CA 90813

REBOUND #1 / no price listed.
8 x 11 1/2 - offset - 52 pgs. - German.
To be honest, if this wasn't in German I would have thought it was a New York straight edge zine. All bands featured are American most of which are straight (although Dissent and the Libido Boyz are here too). Homogenous. (LH)
Pasci Claude / Turmatthof 53 / 6370 Stans / Switzerland

WORDBURGER #9 / $1 ppd.
7 x 8 1/2 - xerox - 28 pgs.
One of the Bay Area's most consistent zines; this time Wordburger opts for an interesting new format size to house Boris's various musings and pontifications. The guest artwork by Joe-E provides some particularly intriguing visual images as well. (DM)
1107 Alabama St. / S.F., CA 94110

TEEN PUNKS IN HEAT!!! #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Hey, this one's gotten to be pretty good. Pretty good erotic fiction from both straight and gay perspectives. Good interview with Dot from Big Dick Worship. Lots of naked women and men (though this is probably the most boring aspect of this issue). I'll admit that I don't agree with everything he says, but who really does? Good job and I'm looking forward to naked punkers next time. (LH)
PO Box 37 / Prospective Hts., IL 60070

ARTISTS FOR CULTURAL TERRORISM #1/ $2 ppd.
8 1/2 x 11 - copied - 18 pgs.
As the title would suggest, this one is oriented towards politics (anarchist bent?) through various forms of xerox and photographic art. Mix this with some above-average poetry and an interesting article on Donald Nadolski (the top dog of Esquire magazine) and you'll get the picture. Good. (LH)
Squarehead / 276 Sandowne Dr. / Waterloo, Ont / Canada N2K 2C2

SIGNS OF LIFE #1 / $1.45 ppd.
8 1/2 x 11 - copied - 40 pgs.
Perhaps a budding Endless Struggle or Profane Existence here? Great first effort for this politically oriented fanzine. A lot of the standard political articles and graphics with anarchist leanings. Still there's a certain uniqueness especially with the focus on New York happenings. Pretty good interviews with Flux and the Apostates as well. Considering all that seems to be going on in the New York anarchist community, it's about time someone started doing somethings like this. Good job. (LH)
Dan / PO Box 365 / Canal St. Station / NY, NY 10013

HOMOCORE #5 / $1 ppd.
8 1/2 x 11 - offset - 40 pgs.
I'm amazed at how fast this publication has become such a powerful institution in the punk community. Needless to say, I think that's fantastic as this zine has broken so much ground in an age of straight-Krishna-edge puritanical morality. I think the growth of Homocore's popularity shows how much of a real need there has been to put non-conformist sexuality back into the alternative scene. This is the best issue I've seen yet. More power to them! (LH)
World Power Systems / PO Box 77731 / San Francisco, CA 94107

CHIACH! #4 / no price listed.
5 3/4 x 8 1/4 - copied - 64 pgs - Polish.
I really wish I could read this one. Seems to cover many political issues from an anarchist perspective. Pretty good graphic-oriented layouts as well as some music news as well. Shit, for 64 pages, they manage to get everything in here. Really good for the fourth issue. One of the best from Poland. (LH)
Marekrau / Chicha u/u / Grodzisk Maz. / 05-825 Poland

MURMURING MEMORIES #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
Wow. I just got done reading this whole thing and I've been really moved by it. A lengthy collection of personal stories and very good poetry. This review sounds tacky but a lot of this is so good, so honest, it's really painful to read. Great layouts, great writing, and great doodles. Good. P.S.- When writing, adress all letters to Cia and not Murmuring Memories due to an oppressive home environment. (LH)
Cia / 2505 Jewett Rd. / Garberville, CA 95440

VICIOUS HIPPIES FROM PANDA HELL #8 / free, but send stamps.
5 1/2 x 8 1/2 - copied - 20 pgs.
Quaint little zine with a heavy focus on punk and alternative music (versus hardcore, etc.). Interesting reading with a new perspective and user-friendly style. Some really swell layouts as you would guess from the title. Good, darn good. (LH)
VHFPH / Box 115 / 2718 S.W. Kelly, Suite C / Portland, OR 97201

THE UNMENTIONABLE # 10 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Formerly "Someofus," this pint sized zine offers very good cut and paste layouts with great politically oriented articles and personal rants. While dealing with all the good left wing issues, Kelina manages to present them in a friendly and non-condescending way. Comes with a funny "personal life planner" as well. Good job here. (LH)
PO Box 7718 / Berkeley, CA 94707

A H C
HARDCORE 'ZINE Nº1/ 175 Pts.
EMISSIONS
ISSUE #1
$4.00
HIGH VOLTAGE

GOOD AND PLENTY #4 / $1.25 ppd.
7 x 8 1/2 - offset - 44 pgs.
A nice-looking zine that is more of a hardcore photozine then a straight fanzine although this issue has interviews with Up Front, Even Score, Releases and a confrontational one with 7 Seconds. (MS)
Gabe Rodriguez / 2116 Salem Blvd. / Zion, IL 60099

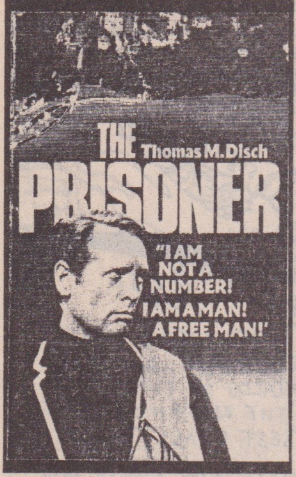
BULLSHIT MONTHLY #22 / 50¢ ppd.
8 1/2 x 11 - offset - 8 pgs.
Every issue of this zine is jam packed with bits of info about the NYC hardcore scene as well as some opinions, reviews and a word search. Fun reading even if you don't live in NYC. (MS)
175 5th Ave.#2589 / NYC, NY 10010

PUNK STYLES OF THE RICH AND FAMOUS #5 / 75¢ ppd
5 1/2 x 8 1/2 - xerox - 20pgs.
Totally sloppy cut-and-paste half-sizer from San Jose. It's got three through-the-mail interviews: Dissent, Straight From the Heart and The Fiendz, in addition to some poetry and a punk rock word search. Despite the sloppiness, though, it is good to see a scene coming out of the relatively stagnant South Bay. (DM)
Garrick Roshau / PO Box 32832 / San Jose, CA 95152-2832

ANOTHER FUCKIN' ZINE #1 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Oddly enough, this is not just another zine. Good politically oriented zine from the Pacific Northwest. While some of the layouts are lacking (as can be expected from the first issue), the content is pretty good and the graphics are interesting. Good interviews with Subvert, Christ On A Crutch, Holocaust, and more. Good job. (LH)
Noah / 2802 East Madison St Box 151/ Seattle, WA 98112

BOOK REVIEWS

Reviewers: Joel Wing (JW), Jerod Pore (JP), Lance Hahn (LH), Jack Hemsley (JH)



Thomas M. Disch, *The Prisoner*. (New English Library)

I first saw this book, and the two that followed it, ten years ago when they were published in the States. Then I didn't know who Disch was, or what kind of stuff he wrote. I just thought it was another way for Sir Low Grade to make money by 'Novelizing' the TV show.

Boy, was I wrong.

Disch is one of the few writers one can lump together with Ballard. Some jerk even did his doctorate comparing the two and their use of the 'psychic landscape,' or what gonzo called 'the landscape within.' Yawn.

So is this some kind of Ballardian interpretation of a TV show? No way!

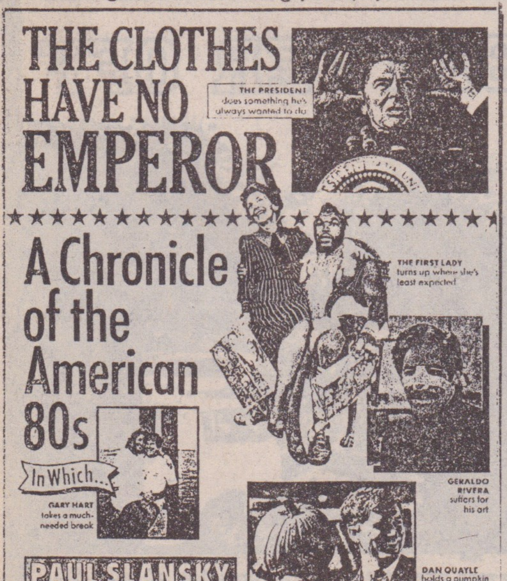
The story starts as if it were a rewrite of the script for "The Arrival." About a third of the way through Number 6 discovers some files stored under the Village Church. Among them are canisters of film, marked with red numbers and abbreviated alphabetic codes. There's a projector there, so he inserts one of the seventeen canisters with a red 6, specifically 6-SCHIZ.

It's "The Schizoid Man" from the series. After that bit of mind fuck, he grabs two more: 6-MHR and 6-FIN. He starts a fire and plotting. Eventually he escapes. Back in London he tries to tell his former spy buddies about The Village. The setting and dialogue are way familiar. Back at his hotel, he watches the film marked 6-MHR. After his adventures at sea, there, on the hotel wall, is the same conversation in the same room with the same people. "Many Happy Returns."

A week later, he's back in The Village. We learn that one year has passed between his 'escape' in "Fall Out" and his return. His memories have been fucked with, he's been brainwashed. But not by the forces that run The Village, at least that's what Number 2 is claiming.

But that wasn't really Number 2. And Number 6 is being groomed to become the ultimate Number 2, with all the Qabalahistic implications intact.

Am I making sense yet? No? Good. Face it, you won't be able to follow the book unless you've seen the series. There's no character development, because it's not necessary. You should *know* all of this stuff anyway. Good luck finding it, too. Be seeing you. (JP)


THE CLOTHES HAVE NO EMPEROR
THE PRESIDENT does something he's always wanted to do
A Chronicle of the American 80s
THE FIRST LADY turns up where she's least expected
In Which...
GARY HART takes a much-needed break
GERALDO RIVERA suffers for his art
PAUL SLANSKY
DAN QUAYLE holds a pumpkin next to his head

Paul Slansky, *The Clothes Have No Emperor: A Chronicle of the American 80s*. (New York: Fireside Books, 1989). 288 pp., $12.95.

"Facts are stupid things," sputtered Ronald Reagan at the Republican Convention in 1988 and that now infamous line could easily have been used as the title for this hilarious book. "The Clothes Have No Emperor" is a compilation of news events, quotes and photos that truly show the pathetic state of our society. Author Paul Slansky was astonished when in 1980 Reagan was elected President, but what annoyed him more was that so few shared his revulsion, therefore he felt compelled to document it. He writes, "Armed with scissors, file folders, yellow highlight pens and a bank of VCRs, I embarked on an eight-year quest, gathering evidence to prove my case: AN ACTOR IS PLAYING THE PRESIDENT!" Soon he was reading eight papers a day (and 20 magazines a week), clipping and filing everything that "... confirmed my sense that standards were falling across the political, social and cultural landscapes."

The result is this sumptuous chronicle of the 80s. Events and quotes, which would leave even the staunchest flag-waving patriot shaking his head in dismay, are documented on the date they took place. Those who thought Reagan drifted into drooling senility over the course of his presidency will see that he was already there — right from the start. Indeed, truth is stranger (and funnier) than fiction. A big plus is that because this is in chronicle form it makes for an easy read. I could only put it down after it fell out of my hands from laughing. However, when the laughing stops you begin to realize that this is really frightening.

Slansky spans the spectrum between politics and entertainment (and the point where the two mingle and become one), he misses nothing. From Dan Quayle's chilling statement, "I am the future" to the fifteen (!) polyps that blossomed in the presidential colon, you won't want to miss one mind-bending page. After all the "80s in review" and former cabinet member "tell all" books this one puts the decade in the proper perspective.

Furthermore, the reader is left to believe that things will continue to be just as silly. As Slansky observes the "Ronald Reagan Show" is off the air but "Dan Quayle's Playhouse" is waiting in the wings. Don't think it can't happen! I've begun clipping and filing already. (JH)

THE LIBERATING BESTSELLER
SECRET, UNINHIBITED SCENARIOS THAT TURN WOMEN ON
NANCY FRIDAY
author of Jealousy
FORBIDDEN FLOWERS
MORE WOMEN'S SEXUAL FANTASIES

Nancy Friday, *Forbidden Flowers*. [New York: Pocket Press, 1975]

As a man, reviewing this book won't be as easy as I thought. Rightfully, a woman should do this critique. However since no one is taking that initiative and I really like this book, I feel justified in taking on this task. So here goes.

Forbidden Flowers is the firey follow-up to Nancy Friday's ground breaking **My Secret Garden**. The content of both books is essentially a collection of women's sexual fantasies mixed with quasi-psychoanalysis from a quasi-feminist perspective. The result is a steamy look into sexual mores and practices in this country from both an analytical and erotic level.

On the analytical side, Friday breaks the fantasies down into catagories based on the roots of the fantasies rather than the content of the specific stories (as in **Garden**). Each fantasy is presented on a first name basis excluding references to location or profession. This anonymity seems to allow for less retrained or self-conscious contributions. Friday's analysis of each not only puts them into the context of what time period each woman grew up in, but gives great insight as to why each bothered to write at all.

In chapter one, the influence of the childhood experience and the context of time periods is used to understand the reasoning for women's sexual fantasies and their nature. During these early years, children learn about sensuality and develope what will later become a sexual identity. At the same time, this is when religious and cultural constraints are imposed with a long lists of "dos and don't" (and many more "dos" than "don'ts" of course). This contradiction and succeeding guilt don't end the sensuality but merely supress it. From this point on, women's sexual freedom is subjugated to the male imposed stereo-type of innocent, pure, virgin. But how wrong our parents were, as guilt often enough stimulates the excitement of sexual defiance and aching curiosity of defying imposed inhibition. What this often means is that images and events that are found to be stimulating in this sexual stage are often the basis for later fantasies. Memory seems to be the key whether it sparks off uninhibited fantasies in otherwise prudish women, or more vivid memories themselves are the fantasies.

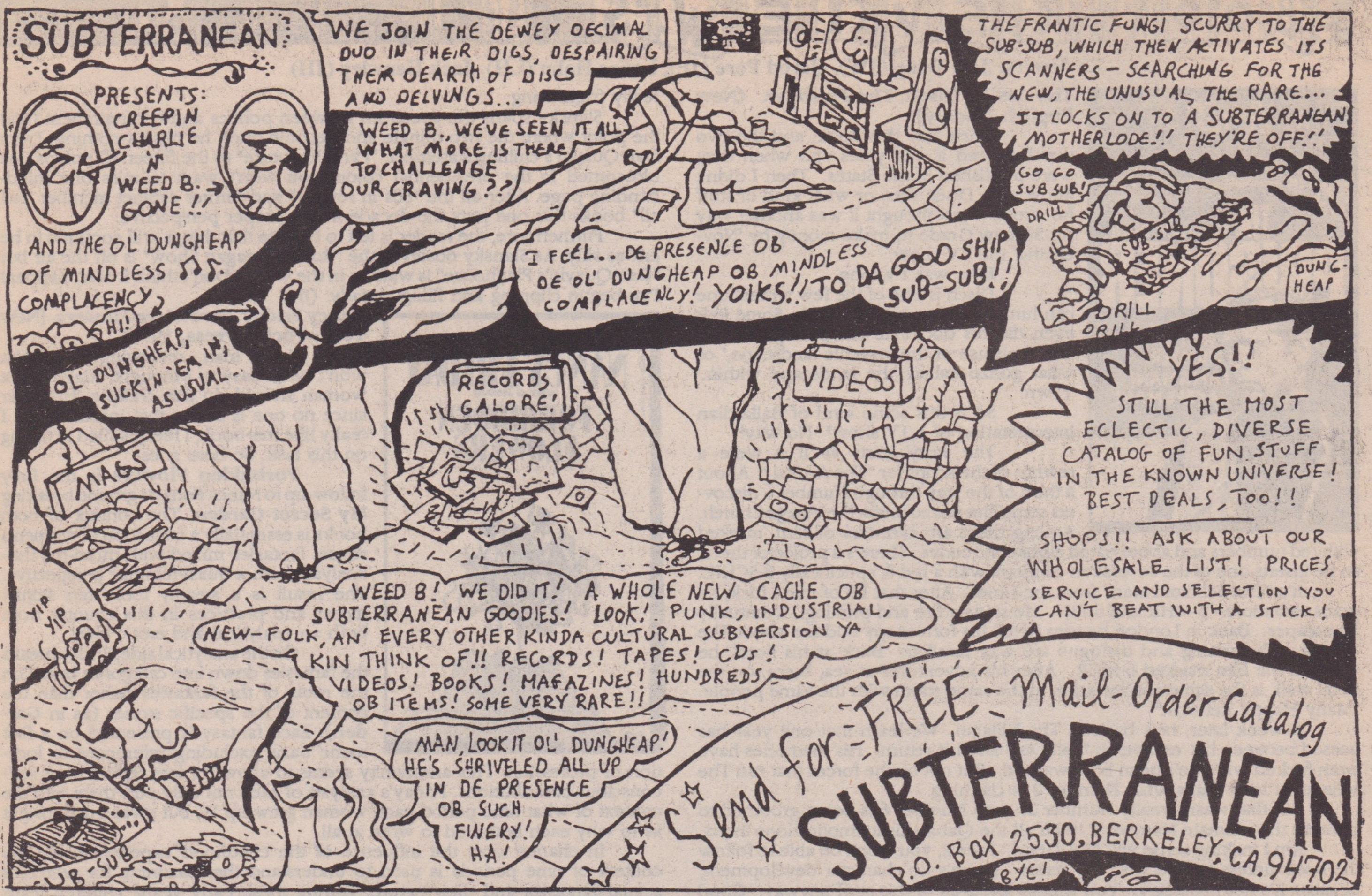
Chapter two is focused on adolescence and the death of childhood. While this is the stage that we are being asked those unanswerable questions about the "future", this is also when we spend the most time clumsily searching for our own identity. The sexual fantasies of adolescent girls seem to reflect a need to theorize what future events might hold in store. It's a safe chance to test out various "likes and dislikes". While many of them have a gut feeling that they are not genuinely ready for sex, their inability to communicate this to boys their age creates an atmosphere for more vivid sexual fantasies at times influenced by sexual opportunites forfeited out of instinct.

The following chapter deals with the issue of "looking". Simply, this chapter serves as evidence that women are turned on by visual erotica on the same lusty level as men. From crotch watching to "pornography", Friday argues that the naked male body is "aesthetically satisfying, and not merely sexually useful."

Frustration seems to be a big focus for both **My Secret Garden** and **Forbidden Flower** as it is in this chapter. A popular misconception is that people who have erotic fantasies do it sheerly out of a complete lack of sex life. This chapter shows that sexual frutstration in women and the need for many of these fantasies has more to do with the poor quality of their sex life. Beyond the simple inadecquacy of a shallow sex life, there's the frustration and loneliness of once having good sex and then being without.

One step beyond, Friday discusses the need for daydreaming to satisfy sexual interests that a woman might not actually want to act out. These fantasies are inhibited by the fear of disaproval from a lover. While these fears are mostly internal, they are the ones that most heavily shape sexual personalities.

Perhaps one of the most interesting chapters is the one on fantasies while having sex. This seems to be more of a touchy subject for men who's macho dominance of the bedroom is reinforced by an outward belief of absolute confidence in their sexuality. But for a woman who's had years and years of sexual repression, fantasies can be key in bringing herself to the same level of arousal that the man can quickly leap into. While fears of sexual inadequacy make this subject taboo, it still very much exists.


SUBTERRANEAN
PRESENTS: CREEPIN CHARLIE 'N' WEED B. GONE!!
AND THE OL' DUNGHEAP OF MINDLESS COMPLACENCY
HI!
WE JOIN THE DEWEY DECIMAL DUO IN THEIR DIGS, DESPAIRING THEIR DEARTH OF DISCS AND DELVINGS...
WEED B., WE'VE SEEN IT ALL. WHAT MORE IS THERE TO CHALLENGE OUR CRAVING??
I FEEL.. DE PRESENCE OB OE OL' DUNGHEAP OB MINDLESS COMPLACENCY! YOIKS!! TO DA GOOD SHIP SUB-SUB!!
THE FRANTIC FUNGI SCURRY TO THE SUB-SUB, WHICH THEN ACTIVATES ITS SCANNERS — SEARCHING FOR THE NEW, THE UNUSUAL, THE RARE... IT LOCKS ON TO A SUBTERRANEAN MOTHERLODE!! THEY'RE OFF!!
GO GO SUB SUB!
DRILL
SUB-SUB
DRILL DRILL
DUNG-HEAP
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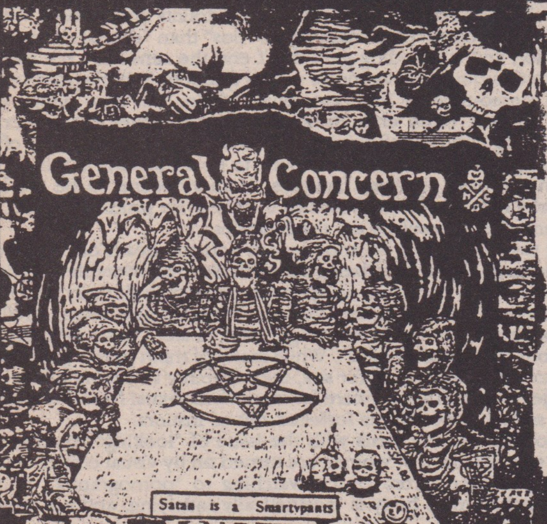
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BOOK REVIEWS

The final section of the book focuses on the idea that most sexual fantasies are merely supressed wishes. While that is the subject of many of these fantasies, Friday maintains that most of the women who sent in these fantasies made a specific effort to state that while these are their favourite stories, they have no intention of ever acting them out. "If that is where they draw the line, they have every right to. They are no less 'daring' or adventurous than the people who act our their fantasies. Just different."

But despite all this psychoanalysis of sexual fantisies and their many deep rooted meanings, what really draws people to this book are the fantasies themselves. With over 100 different fantasies from all sorts of women from many different angles, there is something for everyone. From the escapist to the fetishist, all grounds are covered. Not only do they serve as a reminder for women that they are not alone and there are others that lust just the same. But the stories themselves are highly erotic albeit in a voyeuristic way.

Like here books **My Secret Garden** and **Men In Love** (an excellent collection of men's fantasies), Nancy Friday manages to discuss the subject of sex in a way no one else can. This book serves as insight into our own sexuality and an explanation with reason, not jargon, why we feel how we do. Yet on another level, she has put together one of the greatest collections of erotic writings ever. You'll find yourself reading the stories over and over until you begin knowing the women by name. These are women like your friends, lovers, sisters, and parents! On many levels, this book is a real turn on. (LH)

MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Pore

It's the Cyber-Sludge future we've all been waiting for. I can hardly wait.

Akira is all the rage amongst the instant aficionados of Japamanimation.

Akira is a post apocalypse World War III Speed Racer. Tatsuo and Kaneida are two clean-cut round-eyed members of a gang of reform school bikers. Kaneida is the President of the club. The Clowns are a rival club and must be evil because they wear helmets and ride chunky metal machines and not sleek plastic computer controlled wet dreams. Twenty minutes of guys surviving third degree road rash, screaming, biker acrobatic fu and decapitations. The cops break up the 150 kilometer an hour rumble but are distracted by this week's leftist action. Some guy carrying a mutant kid gets cowboyed by the cops. After losing a couple of gallons of blood he tells the kid to scram. The kid just goes "Uh! Uh! Uh!" The cops blow the guy away. The kid gets real mad, screams and all the buildings on the block collapse. The the kid vanishes, only to show up across town in the path of Tatsuo's bike. Tatsuo spins out to avoid the kid. Then the army shows up in gun ships with a similarly old looking mutant Fatty Arbuckle. Fatty calls the mutant home and the Army grabs Tatsuo.

The rest of the gang gets grabbed by the cops. Seems the mutant kid was liberated by left wing terrorists. Kaneida has the hots for a Communist girl and cons her away from the cops. He runs into her a couple more times in his quest to find out what happened to Tatsuo.

Tatsuo, meanwhile, is being used as a guinea pig for mad scientist fun and games. Suddenly he's a Teenage Mutant Biker Psychic! Hospital guard goons get splattered with his awesome dude telekinetic fu! Maybe Kaneida can stop him with a Rambo portable laser. Then again, maybe not.

Only Akira, cryogenically super frozen deep beneath the Olympic stadium can stop him.

If there's anything left of Akira.

So, it took the gonzo animators from the Akira Foundation two hours to squeeze every Nip cliché into this flick. Mutant kids with world shattered powers; treating women like shit (sure, it's okay to show a violent rape, but NO GODDAMN PUBIC HAIR IS ALLOWED!!); surviving 100+ klom an hour crashes; Tokyo infrastructure not just rebuilt, but advanced far beyond late twentieth century technology just 31 years after global nuclear holocaust; sound effects sampled from Godzilla movies; Hey! there's Captain Harlock; and truly atrocious dialogue in cartoon American accents. Since most of the dialogue was either one guy screaming some other guy's name at the top of his lungs, or ridiculous tech sub-text, the whole thing would have been better in Japanese. Without subtitles.

The whole thing smacked of "The Conspiracy." The id badges for the Akira project were marked with circled A's. Number 23 was everywhere, explicit or implied.

Twilight of the Cockroaches, the coming attraction for a nonexistent film, opens for Akira. IT manages to cram every cliché from Jap and Yank cute-and-fuzzy, anthropomorphized creature features into ten minutes. This was the true work of genius on the bill. The cartoon sex goddess roach did more for me than any of the girls in Akira. Cute Asian face, big tits, six arms, wings, roach body…is it porn yet? "One cockroach's quest for the love of Man…"

After the movie, I was able to check out the crowd of wimpy Chinese and Japanese guys with their 1100+ cc plastic encased artificial machismo machines. Suzuki and Kawasaki bikes with names of destruction like Ninja and Hurricane. High prices and higher pitched engine whines. Do I get the impression that Akira is a cartoon ad for yet another annoying product? Go for guys! Take a fall at sixty, a little road rash is good for you.

Tape Heads is the latest output from the Liquid Paper Monkee king. Like "Repo Man" done for more laughs. Appropriately, I waited until I could find it on video.

Two geeks work security for some anal-retentive with Soldier of Fortune men's room stall wet dreams. They get fired for having a wild Hollywood transvestite Thrasher party. That inspires them to become video artists. They become the Video Aces and turn a retro Chicken Boy waffle house into the freshest rap dining sensation. They pour paint on a Swedish haircut band, on 'spec' of course. Stiv Bators does the heaviest ultra metal. The band is killed by falling space debris, but our heroes have the last video. Oh no! The audio only is dubbed onto a funeral service, only to become a post-modern masterpiece on RTV. Unbeknownst to the Aces, they posses some rather incriminating footage of a presidential contender. He's into whips, spanking and Snow White. So funky hit men are on the prowl.

Big hair ninja bitch fight!

That'll teach Weird Al to ignore them.

Once the geeks know what's going down, they use their position as video directors for the Menundo to do a guerrilla Sam and Dave revival and to transmit the Presidential hanky-spanky to a thousand TV stations.

Then Jello Biafra, as an FBI agent, arrests the Aces on porno charges.

Highly recommended. The trash cultural in-jokes, sight and sound byte gags fly fast and furious. Don't blink or you'll miss something funny.

Tim yo HOLLYWOOD

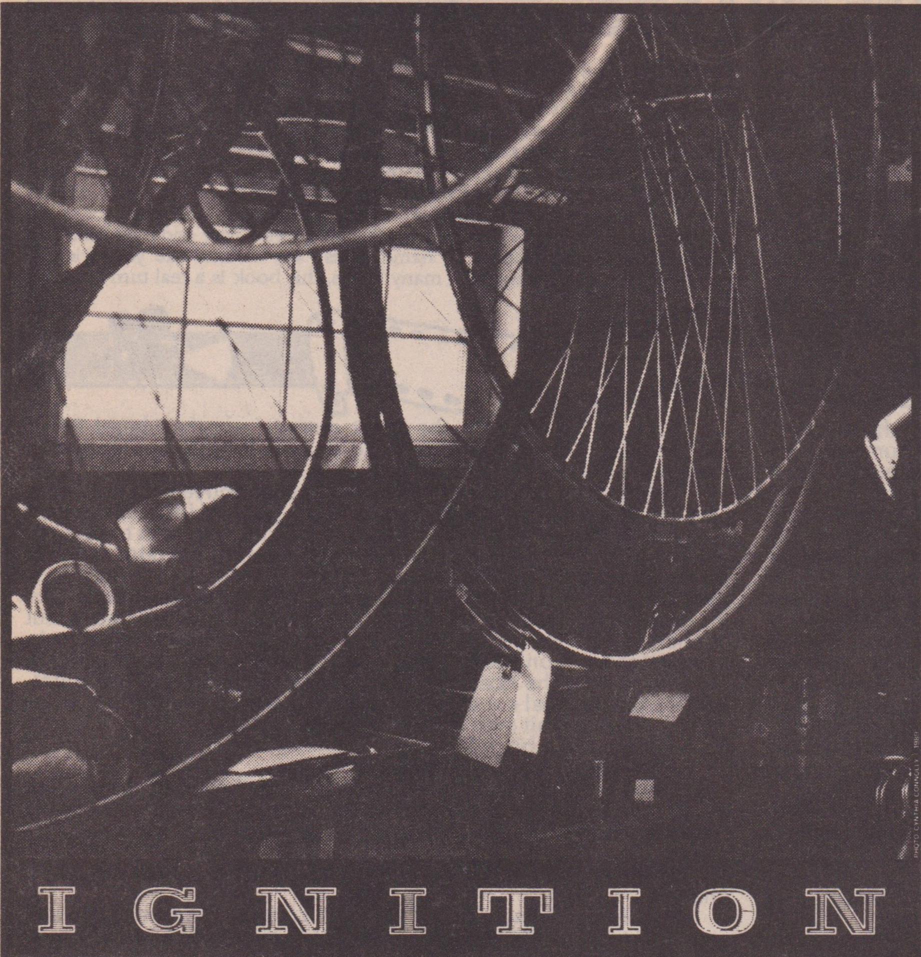
Hey, if you want to go see a good politically aware movie, don't go see Oliver Stone's **Born on the 4th of July**. What you get for your $6.50 is a lot of hype and a very superficial Hollywood rehash of the tired "bruised American ego in Vietnam" theme.

Quite a lot of time is spent showing Ron Kovic (played by hypocritical Top Gun star Tom Cruise) developing in 1950s suburbia. We learn how he got his gung-ho patriotic indoctrination from mom, church, high school sports, and TV. Then we switch to Vietnam, where he's been a Marine for 2 tours of duty and is still Mr. Clean. But one day his squad kills some villagers by mistake, and he shoots a member of his own group by mistake. Suddenly he's got doubts, which get accentuated only slightly a few months later when he gets wounded and paralyzed for life from the waist down.

Now we're back home, and Ron Kovic is still gung-ho after getting out of the hospital. But he soon starts feeling sorry for himself, and we spend the next quarter of the movie watching him turn on himself. Only in the last half hour do we see him mature, but his development from self-hater to radical protester seems pretty superficial, more like a quick psychological way for him to stop thinking about himself.

It's weird that in a 2 hour film, we get only 3 one-liners that indicate any real political insight on his part in his transformation to Vietnam Vet leader. There's one scene where a black hospital aide says the war means shit, one where one black vet throws away his medals and says it's a rich man's war, and one where Kovic says the Vietnamese have been fighting 1000 years for their independence. Other than that, we see a copy of "All Quiet On The Western Front" lying around, as well as a lot of seemingly stereotypical doped up anti-war protesters.

Given the amount of time spent developing his early years of patriotism, it becomes hard to believe that more time wasn't spent showing his later year change into anti-war leader. Either the real Ron Kovic was pretty self-serving, or we'll have to read his book or watch his possible campaign for congress this year to find out what his real politics are, because at the end of the movie Kovic is seen entering the



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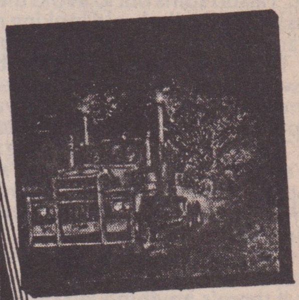

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MOVIE REVIEWS

1976 Democratic National Convention to give an address, saying that "Maybe I've come back home."

What I'm getting at is this movie does a piss poor job of being credible and showing that Ron Kovic might just be a "real American hero," or in transcending the setting of 20 years ago and bringing the message back home for today's youth. With this kind of Hollywood superficial liberalism, the audience can neatly tuck it all away (along with the obligatory 50s and 60s songs in the soundtrack) as "period piece history", and have no way to apply those sad realities to today's Panama or El Salvador. Thumbs down on this baby!

I'd like to compare it to a much better recent release that comes with a lot less fanfare, Michael Moore's **Roger And Me**. This is a film about Flint, Michigan, and what happens when General Motors closes up its factories there (the birthplace of GM and the United Auto Workers) to move them to Mexico where it can pay workers 7¢ an hour.

This is Moore's first movie (financed by selling his house and running weekly bingo games). He was a publisher of a small local magazine, then moved to San Fran to edit Mother Jones for a while. Later, he returned home to Flint, saw the results of Roger Smith's actions (GM's chairman), and set out to record it. The film is a documentary, with interviews of local workers and auto officials, sheriff's evicting the laid off, pathetic public officials trying to cover over the depression, all interspersed with film clips from the 30s, 40s, 50s and 60s. Some of it is so hilarious you just can't believe it's real—but it is.

Moore chases Smith around (to little avail), trying to get him to come to Flint to see the result of his corporate liberalism. Throughout the movie, Moore does voice-overs that are incredible sarcastic but to the point. His movie is fucking real, and while you'll howl with laughterat the idiocy of it all, you'll leave knowing much more about the real American double-standard nightmare of rich and poor than **Born** could awaken in you if it were 24 hours long. Check this out!

Exploit Yourself
Movies with
Mitzi Waltz

As we start a new decade, I find it hard to believe that punks are still getting knocked around by filmmakers and TV producers. We've gotta be one of the longest-lived subculture/whipping boys in history. I guess we still have hippies to laugh at, if only because Jerry Garcia refuses to die, but most of these villian-of-the-month fads seem to die out pretty quick.

Case in point: in the late '50s/early '60s it was all the rage to beat up on beatniks. Never mind that by then most real beatniks were long gone. Never mind that the beatnik subculture was more-or-less a media creation, a way of lumping all the interesting non-mainstream folks together to make them convenient targets for popular derision. Never mind that (according to my dad the ex-poet, anyway) most self-styled beatniks were a buncha middle-class posers. They made a convenient scapegoat for rebellious youth. (Does all this sound familar?)

Thus cautionary tales like **Live Fast Die Young**, a beatsploitation film that I recently enjoyed. It followed the typical "good kid gone bad" theme familiar to fans of punxploitation. What's slightly ahead of its time is that it's implied that part of lead character Jill's problem is sexual abuse by her unemployed, alcoholic father. Of course, jazz and the evil influence of bad-girl friends also factors in.

Jill runs away from home to have an interesting life, which for a swinging chick in these pre-Pill, pre-Sexual Revolution times meant running various theivery scams. The best part of this flick is that it could easily serve as a how-to text on doing crimes. Several ways of making easy money (from almost fool-proof bar-girl cons to setting up a major post office robbery) are presented in loving detail. As one character says, "Beats workin'!" I'll drink to that!

This being the bad old days, a flimsy pseudo-moral ending, in which Jill's own sister gets her sent to reform school "for her own good," had to be tacked on. What a drag. But I'd say this Universal International Films release is worth a few late-night yuks.

It's also worth comparing to a more recent morality tale presented by those fashionable TV cops of **Miami Vice**. Same basic story, except now the good-kid-gone-bad is a snitch, too. The plot in a nutshell — the cops get to have several misadventures while guarding a "punk" kid (i.e, an actor with an earring, some hair gel and the sleeves cut off his t-shirt) who is the only witness against a drug dealer. The kid does groovy "punk" things, like eating SugarBombs for breakfast with Coke on top and running away to punk clubs for a quick bout of slam dancing.

There's a cameo appearance here by a band called Rugged Edge, who had some fairly incredible hair. My knowledge of Florida punk stops at Maggot Sandwich, so I haven't the slightest as whether they're a real band. Clubs mentioned were The Demolish and The Rusty Needle (riiight ... that one won't draw police attention, eh?). Such fun. They must've hired every mohawk in Miami for this one.

A few good lines — Sonny (Don Johnson) to kid: "This speed metal crap is just a load of old Hendrix riffs played twice as fast and half as good." Kid to Sonny, on whether speed metal (the same thing as punk, according to the highly informed writers of this show) will be around in 20 years: "I don't think this planet'll be around in 20 years." Ah, youthful idealism.

Although the plot ends with a neat twist, it's got quite a few holes in it. For instance — if you were trying to unobtrusively move someone who was wanted by the Mafia to a safe location, would you opt for doing the job in a turquoise-blue convertable with the top down? Well, OK, we're dealing with cops here. But even a cop should be able to figure that one out.

I guess the best sign in this little TV drama is that already punk is beginning to blur into other youth subcutures. Maybe soon they'll leave us alone already. Heck, even M-TV seems to be moving toward pseudo-ethnic and modern-primitive types lately (check the cool tattoo work in Janet Jackson's latest). Maybe they'll forget all about us before long.

Maybe by then we'll be doing more of our own films and I can quit reviweing exploitation movies. While I wait patiently for the US release of Jello Biafra's feature film debut, how about sending me your own starring vehicle? Home-move quality is just fine, so long as you had fun making it. Send it to MRR, and you'll see it here soon.

VIDEOS

TAKE 2

Reviews: Devon Morf (DM)

IMPETIGO - "We Are Going To Eat You"

Straight from our heartland, or more precisely, Peoria, ash tray of the U.S., comes a band called IMPETIGO. During the course of this video we are treated to two shows and rehearsal of the band, all in single-angle camera shots with identical set lists. In a word, boring. Not even their STIKKY meets NAPALM DEATH music can save this — in fact, the most exciting things I found were to watch singer/bassist Stevo's hair get progressively shorter with each show and to hear his end of the tape stories about barfing and people getting hit by trains. (DM)

($8 to Mark Murray, 1675 Vernon St. #39, Roseville, CA 95678)

V/A - "Live From New York City - Hardcore and More"

A "maggot's eye" viewing of bands from, near or just traveling through New York City. The on par sound quality and picture remains constant throughout, though some of the material does seem dated. Bands featured are as diverse as they are many; and include the likes of TOKEN ENTRY, A.O.D., and DAMAGE on the "hardcore" side of things, and LETCH PATROL, SHAVED PIGS, SKULLS, REVERB MOTHERFUCKERS, HONEYMOON KILLERS, SIC FUCKS, and FALSE PROPHETS filling out the "more" side. The GWAR song just furthers my belief that a good band has yet to come from Antarctica. Nice if you like the bands. (DM)

(Peter DeMattia, 8 Haddon Rd., Hewitt, NJ 07421)

V/A - "Change Air Company Collection"

Some utterly superb video and audio quality here, as well as interesting visual effects and nice packaging. All four of the bands put in good showings with around 5-6 songs and a short interview (in Japanese) each. RAT RESISTANCE play an energetic, bouncy set of American influenced hardcore. THE CRUST, despite their misleading name, play some goofy/lively hardcore. CRISIS FIX are more of a hardcore punk band, and rather than playing the fast, heavy rock and roll stlye of the first two, opt for a foreboding, fast, and powerful sound. The last band, COAL TAR, really threw me for a loop with their unexpected blast of sloppy ska with a tinge of punk. They even have a guitarist who looks like Lint if he had hair and was Japanese. Overall, a good comp which is bound to put a smile on your face just by watching the Gilmanesque band/crowd interaction alone. (DM)

(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

U.K. SUBS - "Alive &Kicking"

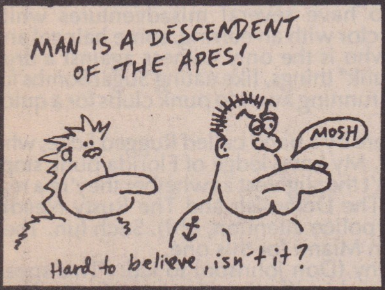
First off, the video is fuzzy and the dubbing is off on this. A bad sign. Then, when whoever edited this attempts to make some overlapping effects and cuts, it all becomes a big swirling mess that looks like the backdrop for a 60's psychedelic band. As for the performance itself, the band is lively and their set is long 55 minutes; but while it's fun to see a swarm of some 400 or so British punks pogoing and diving to the SUBS, it's disappointing (annoying) to see the band's rock star posturing and stage antics and watch the hooligan bouncers continually rough up the crowd. Nothing spectacular unless you're a die hard SUBS fan. (DM)

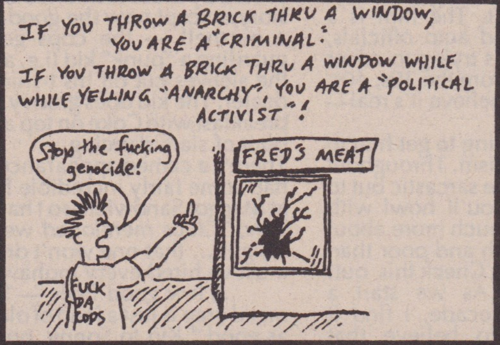
($22.50 to Peter DeMattia, 8 Haddon Rd., Hewitt, NJ 07421)

AND NOW WE PAUSE FOR a VERY SiLLY PAGE.

WARNING! THIS PAGE CONTAINS NO REFERENCES TO THE SECRET GOVERNMENT, VIVISECTION, VEGETARIANISM OR ANYTHING SOCIALLY REDEEMING!

INCREDIBLE BUT TRUE


MAN IS A DESCENDENT OF THE APES!
MOSH
Hard to believe, isn't it?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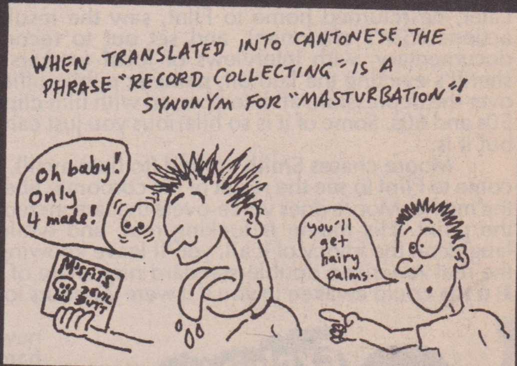

WHEN TRANSLATED INTO CANTONESE, THE PHRASE "RECORD COLLECTING" IS A SYNONYM FOR "MASTURBATION"!
Oh baby! Only 4 made!
MISFITS
You'll get hairy palms.

WORDS TO LiVE BY

(OR "YOU SHOULDN'T HAVE SAID THAT!")

"You can't slam with long hair."

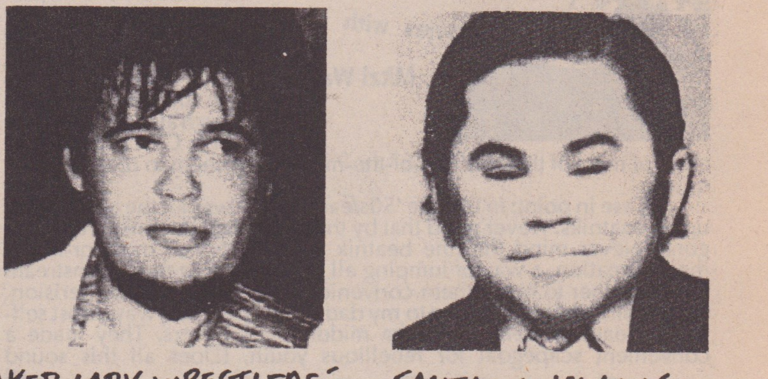
"All speedmetal is, is a hippies version of hardcore."

"Those dudes are gay, man. Those dudes went metal and stuff... I could understand someone going metal and then hardcore. But to go, hardcore, then metal... no, no way man."

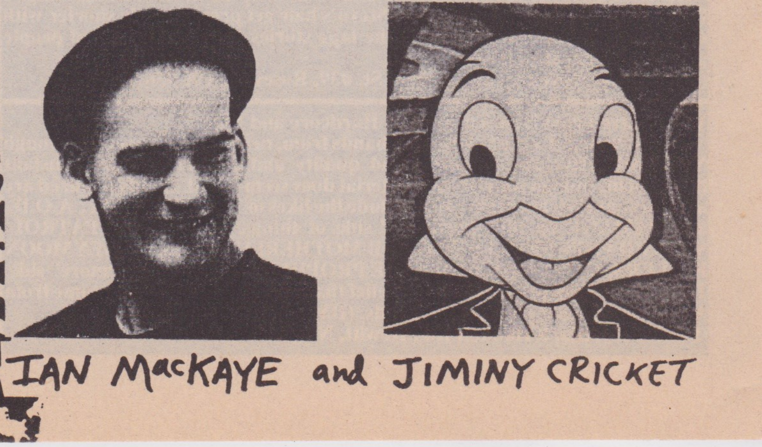
—**SSD** radio interview 1983

. One year before they released "How We Rock"

SEPARATED at BIRTH?



NAKED LADY WRESTLERS' MAX VOLUME and FANTASY ISLAND'S HERVE VILLECHAIZE



IAN MacKAYE and JIMINY CRICKET

UNDERDOG RECORDS

"CHICAGO'S GROOVIEST VINYL"

FRIENDS OF BETTY - BLIND FAITH II

OUT NOW: ACHTUNG CHICAGO!

Compilation LP of the best Chicago punk as determined by Ben Weasel & includes new Screeching Weasel, Friends Of Betty, Spongetunnel, as well as blasts by Flea Circus, Gear, Dead Steel Mill, Billingsgate & many others.

$6ppd from Underdog U.S.
European release in March

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FRIENDS OF BETTY	Blind Faith II.LP/CS w/new sleeve n extra tracks	£5
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SPONGETUNNEL/FILLER	Split.7" 2 blasts each.500 only	£2

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IMPULSE MANSLAUGHTER	He Who Laughs Last.LP	$6
FRIENDS OF BETTY	Blind Faith II.LP/CS	$6
SPONGE	Born Under A Bad Sponge.LP	$6
SPONGETUNNEL	1989.7"	$2.50
I.D.UNDER	Lords Of Nothing.12"EP	$4
SPONGETUNNEL	Morons..& Monsters.LP/CS	$6
FUDGETUNNEL	Little Red Fire Engine.7"	$2.50

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U.S.A

Money payable to:
UNDERDOG RECORDS.

In Europe add £1 p/item. Outside US add $1 p/item.

U.S. Distribution: DUTCH EAST & BLACKLIST
EUR' Distribution: S.R.D, EFA, BOUDISQUE

FRIENDS OF BETTY EUROPEAN TOUR - FEBRUARY 1990

ALSO AVAIL: BRAINDROPS ADRENALIN MOTHER EP $5 PPD
RATS OF UNUSUAL SIZE RATZILLA LP $7 PPD
THE WAXMEN SLICK VIEW LP $7 PPD

ADVERTISEMENT

LAST MONTH WE RAN AN AD FOR OUR TRASH XMAS COMPILATION WITH RATS OF UNUSUAL SIZE, LILY BRAINDROP AND THE YEASTIE GIRLZ, LYSDEXIC, REVERB MOTHERFUCKERS, PURPLE GEEZUS, LETCH PATROL, ED GEIN'S CAR, HONEYMOON KILLERS, GEORGE TABB EXPERIENCE, SHAVED PIGS, AND W.O.O. AND GAWK. THE INFORMATION ON THE BOTTOM WAS ILLEGIBLE, SO IN CASE YOU WERE WONDERING, IT SAID, "THAT'S RIGHT SANTA, WE'VE SOLD OUR COLLECTOR'S OF 1000, SO WE'VE PRESSED AN ADDITIONAL 200. WARNING: THESE RECORDS ARE NOT COLLECTOR'S ITEMS! OF COURSE THEY'RE STILL GREEN VINYL, HAND SCREENED AND AVAILABLE $7 PPD($8 OUTSIDE US)"

LOVE, JIM + TOM

VITAL MUSIC RECORDS 81 2ND AVE. NYC, NY 10003 PH. 212-353-9660

RATS OF UNUSUAL SIZE ARE TOURING THE MIDWEST FEB/MARCH. LOOK FOR THEM!!!

CLASSIFIEDS

40 WORDS $2/ 60 WORDS MAX

SEIZURE "Is Your Money God?!" LP and T-shirts still available for $6 each U.S., $7 foreign ppd. Also look for 2nd LP and live video soon. Write and send postal m.o. or check to John Coletti/ 74 Osbourne/ Norwalk, CT 06855.

DRUMMER WANTED: The A.G.'s are looking for a drummer to play speed surf-pop-punk. Tour the U.S., make records, have fun. Need to join in April/May. Write A.G.'s, PO Box 1073, Durham, NH 03824 for more info, or call Jon (603)659-5621.

FULL CIRCLE DISTRIBUTION bringing Europe to America and Vice-Versa. Send SAE/ IRC now for list including: Napalm Death, Heresy, OiPolloi, HDQ, Instigators, Sink, Sore Throat, Ripcord, Electrohippies, Mega City 4, Stupids, Snuff, Cowboy Killers, Bolthrower, Conflict, Subhumans, Doom, Shirts / Records / Tapes / Videos / CD'8 / Magazines. Tons of European / US / Australian / Japanese Stuff; Full Circle, 12 Bell Street, Newsome, Huddersfield, West Yorkshire, HD4 6NN, UK.

LYDIA LUNCH/ R KERN videos: Fingered, Right Side Of My Brain, Death Valley 69, Submit To Me and other obscure films featuring Rollins, Lung Leg, Sonic Youth, Foetus, etc available now. Send for catalogue from Deathtrip Films, PO Box 1322, NYC, NY 10009.

PRINCE BLACK ALBUM, on cassette, very rare, sell for a profit. Only $15 ppd. Send cash, check or money order to: J. DiPaolo, PO Box 67689, Rochester, NY 14617.

EXCELLENT MONEY PAID for photos or negatives of GWAR, Fartz, L7, Lunachicks, Void, Slits, DKs, Short Dogs Grow, Minor Threat, Bulimia Banquet, Crucifucks, etc. I've a massive collection of English bands. Please write: Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

VIDEOS WANTED. Excellent money offered for videos of DKs, GWAR, Lunachicks, Minor Threat, Slits, Bulimia Banquet, etc. I've a 120 + videos of British/American bands, 1978-88. Seeing is believing! Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

EXCLUSION compilation LP out now! True DIY/no-profit stuff including a large booklet all about sexism/feminism from and anarchist perspective, & LP with: Atavistic, Active Minds, DNP, Pariapunk, So Much Hate, Satanic Malfunctions, Revulsion, Dissent, Cringer, DOL, HHH, Culture Shock, The Ex. 250 FB (Belgium)/£5 (UK)/50FF (France)/$8 (others, surface) PPd from/NABATE, BP 92, 4000 Liege 1, Belgium. Cool distributers, please write!

VHS VIDEO! DANZIG London '88 32 minutes; MISFITS: Detroit 30 minute, Flipside 15 min, S. Barbra '83 30 min, Penn's '82 35 min; SAMHAIN: Indiana '84 45 min, Hollywood '85 45 min; RAMONES Buffalo '88 50 min. $10 1st show, $5 each additional. No pers cks. Darrel Jeung, 1729 Alameda Ave., Alameda, CA 94501.

IF SCOTT TYLER AND GREGORY JOHNSON go to prison for "Flag Desecration", they will become political prisoners. Fight this censorship of expression via flag desecration on June 15th, Flag Desecration Day; day following Flag Day. National Flag Desecration Network.

IF ANYBODY OUT THERE has any non-erotic photos of girl punks, please send me some. Also, has anyone got any rare punk documentaries I can buy? Jai Smith, 3400 North Street, Ettrick, VA 23803.

SATANIC MALFUNCTIONS "Remember" new 10 song EP is now available for £1.30 (UK), $3.00 (EUR), & $4.00 (USA). Newly designed shirts (large only) are available for £3.80, & $8.00 outside of the UK. All prices include postage but EP is a limited edition so buy now to avoid disapointment. No checks, cash only please: Stu, 2 Albion Rd., Scarborough, N. Yorks, Y011 2BT, England.

HI, MY NAME IS BIBS. I will be visiting the U.S. in March 1990. What I would love somewhere in California where someone could put me up for a few nights if possible. (I will also be visiting N.Y. if anyone can help). I don't do heavy drugs and am very open minded about music and any shit. If you can help me out please contact me ASAP. I can pay my way. Bibs, 4/7 Alice St., Harris Park, NSW 2150, Australia (02) 689-1742.

CELEBRITY SKIN DEMOS, live tapes, videos or "Radiation Man" 7" wanted. Will pay well or trade with live photos of the band or any other bands I got. Could also tape Psicom LP (Perry Farell) "Words and Music" by Jane's Addiction. About 50 minutes long! Live Op Ivy or whatever else I have. Also looking for rare Chili Peppers, Jane's Addiction or Fishbone videos, demos, etc. Dean, 18401 S. Mariposa Ave, Gardena, CA 90248.

TRADE, X-RAY SPECS "Germ Free . ." LP, "Dayglow" 7", "Highly Inflamable" 7", and Penetration 1st 7" (signed) 999 "Nasty. . ." 7", "Homicide" 7" Blitz "All Out. . ." 7", "Never Surrender" 7", 4 Skins "Hero's. . " 7". Want; Negative Approach 7", Germs "GI" (orig. press.) and any Kraut stuff. Write; Matt, 67 Dorothy Ave, Melton Mowbray. Leicestershire. LE13 OLA. England.

STRAIGHT-EDGE/POSITIVE h.c. bands! The response to our new comp. has been great, but we still need more material! Send tapes, etc. with lyrics if possible. All s.e. bands who send will be used. Free tape guaranteed. Ryan, P.O. Box 284, Beech Grove, IN 46107.

TRANSGRESSION/APOCALYPSE split 7" now availab le for $3 ppd ($5 foreign air). Need distro or write to swap. Cide-Show, P.O. Box 204, Zionsville, IN 46077-0204. Have a few Macrofage/Euthanasia split flexis from Japan $4 ppd.

ANTI-SCRUNTI FACTION live tapes wanted. Will trade or pay a few bucks. Looking for Stikky "Cuddle"; any Ex; and Seizure "all Hail" 7". Have a few things for trade. Cide-Show, P.O. Box 204, Zionsville, IN 46077-0204.

PUNK, 32, wants to hear from Springdale/ Fayetteville Ark. punks (new waves, blueshounds, rockabillies too). Male or females, any age. Trade flyers or just say hi. Other states also welcome. D. Waters, P.O. Box 653, Dallas, TX 76095.

PLEASE HELP ME. I am looking for Rollins Band videos (also Black Flag with Henry). If you have any or other neat things about Rollins, write me, I will return the favor. Lisa Dabbas, 444 Melinda Circle, Union Lake, MI 46085. Hello, Mike DeLeRee.

STILL FOR SALE - Underdog 7" (1st press), Crippled Youth 7" (1st press), Crucial Youth "Straight" 7", Deathwish 7", Judge 7" (1st press), Vision first 7", Necros "SexDrive" (boot), Bad Brains "Pay to Cum" (autographed), SSD "Kids" (boot), RIP LP< Justice League "Think" 7", and more. Write to Skene, PO Box 4522 St Paul MN 55104 or call (612) 643-9738.

ATTENTION ERUPTIN' HC (publication) needs serious contributors; for more informations write now! Also wanted photos some: Agnostic Front; Dag Nasty; SE bands; Operation Ivy. . . (trade or buy) Thanks by advance! Eruptin' BP 1315, 21022 Dijon Cedex France.

DRYROT!!! First and second demo's still available! "The Collapse of Morals" and "Technology". $3.00 each ppd. Steve Bahnweg, 109 NW 18th St, Richmond, IN 47374 and remember to say MMM Meat!!!

SKENE! RECORDS APOLOGIZES to everyone who has patiently waited to receive the AWAKE ep. Originally it was supposed to be released in July 89, but it got very much delayed. Your letters were not answered not because of laziness, but because the EP was not out. As of this issue, "Beliefs" is out and all old and new orders will be answered as quickly as possible. Thanks Jeff Spiegel / Skene!

ANYONE THINKING OF MOVING to Europe? Need a roomate, either domestic or abroad? Also I need erotic photos of skinhead females! I'll pay! I need naughty female punk pen pals. Call, leave message, PO Box, fax, 708-848-6977, Chicago.

PHOTOS NEEDED for straight edge photozine. If you have any quality color or b/w photos of straight edge bands, past or present, word appreciate borrowing them. Please include all known info on picture (band, band's origin, date, whatever)-contributors receive full credit and copies. Send photos to Chris Krupa 741 Confederation Dr., Thunder Bay Ont, P7E 3N6, Canada (807) 577-4364.

A NEW DIRECTION fanzine apologizes to all who have sent in money or a trade for issue three. We're having minor printing setbacks and anyone who is owed an issue should be getting it within a couple weeks. Thanks for your patience friends.

20 YR OLD FEMALE looking for friends in Cincinnati. Just moved here recently. Into: 60's garage, hardcore, Christian Death, Sleep Chamber, etc. Write to: Robyn, 3405 Telford #316 Cincinnati, OH 45220.

WANTED "Turn It Around" comp, "Not So Quiet" comp, Minor Threat bootleg 7"s, Underdog 7", Subhumans "Rats", "Metal Gives Us A Headache" comp, TSOL "Weathered", Bad Religion first 7", any Crass 7", any Discharge 7", Peni-boot, Ignition 7"s, DK "Skateboard Party", Christ On Parade first 7", Vice Squad first, Necros "IQ32"...Skull and Newt, PO Box 1484, Oxford, MS 30655.

I NEED HELP WITH my zine, "Unite And Fight". Issue 2 will be out soon. Anti-racist, sexist, nationalist, meateating. Two stamps. I need interviews, photos, 300-600 word essays and material to review. Nat, write back! Need penpals! Rick, PO Box 355, Waxhaw, NC 28226.

VIDEOS WANTED: Vision, Insted, Warzone, Operation Ivy, S.N.F.U., Slapshot, Sick of it All, No for an Answer, and Uniform Choice (1988 to present). Correspondence with anyone who likes above bands too. Steve Dabbs, 444 Melinda, Union Lake, MI 48085.

PUNK'S DEAD but we still have the records. 12" all $20. UXA "Grandeur" LP, Skids "Scared to Dance", Slaughter & Dogs "Bite Back", Anti "God Can't Bounce", Rick Agnew "All by Myself", Beach Blvd (with Crowd, Simpletones, Rik L. Rik). Mark, Mailbox KA-08, 24700 McBean Parkway, Valencia, CA 91355.

CLASSIFIEDS

40 WORDS $2

NUCLEAR ROACH "Wretched Existence" 5-song demo. Blistering thrashcore, see review in Maximum Rock'n'Roll No. 77. $3.00 postpaid. Cash or money order to Leo Bounds, 784 Alvarado Dr., Salinas, CA 93907. Watch for us in February.

AUCTION: S.O.A. 7: (auto by entire band), Double O, Teen Idles, all Minor Threat, G.I., Unsafe comp 7", Why are We Here comp 7: (1st C.O.C. vinyl), tons of old English 7:s, Social Distortion (both 7"s), Iron Cross, Neg App 7", Crucifix 1984 7", A.O.D. BarBQ 7", both D.R.I. 7". Tons and tons more. Write Todd, 2902B Raes Creek, Augusta, GA 30909. Feel free to call after 6 p.m.: (404) 737-2722. Ends February 24.

CONJURATION - Limited white vinyl 3-song 7". First demo release! Hot speed deathcore! Cassettes also available! Lyric sheet included. Send $3.50 (USA) or $4.50 (overseas) ppd. Cash or money orders only to Jerry Pardue, 517 N. Gibbs St., Plainfield, IN 46168. Support the new and upcoming! There's only 500 and they're going fast!

WHERE ARE YOU? Kristine Wong (California), Sally (Maryland) and Andrea Dixon (England), this concerns you. You wrote and I wrote back. I don't mind you not writing back, but I want to know why. I lost your letters, so I couldn't write back to see why. Dana Morse, 80 Deroy Dr., Chicopee, MA 01020.

SEND ME ONE of your local zines or a local 7" record and I'll send you four of our local zines. A. Slizz, P.O. Box 653, Ft. Worth, TX 76095.

MANIACS FROM THE MOTOR CITY, 10 band Detroit complication featuring: Son of Sam, Inside Out, Coven 13, Forced Anger, A.L.D., Rogues, Spanking Bozo, S.B.L.C., Sublime Wedge, and Slaughterhouse, only $6.00 ppd from Lacy, 5538 Cass #9, Detroit, MI 48202.

VIDEOS: Dead Boys, CroMags, Misfits, Dickies, Buzzcocks, Bad Brains, Specials, Bad Manners, Sisters of Mercy, Damned, Smiths, Toy Dolls, Iggy, and many more. Send S.A.S.E. for list to: Lacy, 5538 Cass #9, Detroit, MI 48202.

ALONG THE ROADSIDE double cassette compilation out now! Tape A is 90 minutes, 15 bands, and 30 songs. Tape B is 60 minutes, 12 bands and 24 songs. All for a measly $6.50 post paid; foreign add $1. Make check/M.O.'s to Stan Smith. Bug Scratch tapes, 49 Murfield, Abilene, TX 79606.

AUCTION: Rare Canadian, American, European, Brazilian punk/hardcore LPs, EPs, and singles. Write for list. WANTED: DNA - LP, Lemon Kittens - Big Dentist; Z'EV; Whitehouse; Nurse with Wound; D.D.A.A.; Jad Fair. Brian, P.O. box 891, Station E, Victoria, B.C. V8W 2R9, Canada.

VIDEO TRADER - Have G.G., Ramones, Black Flag, Gwar, G.I., Crumbsuckers, Skinny Puppy, Big Black, Iggy, Dolls and many more. Also Horror and Cult movies. For complete list, write to Merle Allin, 28 Quint Ave. #58, Allston, MA 02134 or phone (617) 254-8577. Enclose your list also.

WANTED: 7' Nirvana, Soundgarden (and FOPP) Minor Threat (all), any Subhumans (UK), Nuke Your Dink, Die Kreuzen - "Cows" 12", Flex Your Head, Bad Brains (Take Over & Babylon). FOR SALE: Rat Music II, Pushead (Cleanse), promo CD's Soundgarden, Faith No More. Also posters. 650 Masonic #9, SF, CA 95117 (415) 775-0708.

WANTED: Any 7" by Exploited, GBH, Broken Bones, U.K. Subs. Also any 12" or 7"ers by One Way System, Abrasive Wheels, The Samples, Blitz, Chaos U.K., DeMob, and the Disruptors. Contact Dan at (414) 679-9275 anytime after 5:30 pm CDT and before 10pm CDT. Name a price, I'll pay.

TRADE!!! Want: DOA -"White Noise" 7", Koro- 7", Offenders - 1st 7", Toxic Reasons - "Ghost Town" 7", Violent Children - 7", Project X - 7",... Have Mob 47 live 3 12", YOT- Live LP, Siege - 7" (300 only), GISM - (100 only), Discharge - live 7" (450),... old UK, Finland, Sweden, Japanese stuff! Write today: Thiemann, Oberrecht 7B, 2082 Neuendich, W Germany.

SLEDGE! Need everything bout the US - series Sledge Hammer w/ David Rasche!! Especially T-Shirts, stickers, Fotos, Interviews, Soundtrack, sunglasses, pants,... please help. Will buy or trade. Thiemann, Oberrecht 7B, 2082 Neuendeich, W Germany.

ASSAULT WITH INTENT TO FREE issue number seven out now. Includes a special debate with Richard Barrett of the Nationalist Movement. Interviews with Neurosis, Hungher Artist, Dead Horse. Lots of pictures and more. $1.50 ppd. to P.O. Box 1484, Oxford, MS 38655.

ULTRA RARE: Gears "Rockin at Ground Zero" L.P. on Playgems. Mint condition. "Tooth and Nail" comp excellent condition w/ lyric sleeve. Make offers, Joe Milne, 1575 Bevan Rd. #15, Pittsburgh, PA 15227.

ANTISEEN: for sale, first three seven inchers. "Drastic" (original white cover), "Blood of Freaks" on red vinyl. Send bid for all or part to: Doug, 1736 Ebinport Rd., Rock Hill, SC 29730

FREE ZINE from Rochester, N.Y. Send 2 stamps for Dark Side of the Sun #1. Interviews with Screeching Weasel, Ian MacKaye, humour, reviews, opinion, and other nifty shit. Bands/zines: send stuff for review! Send interesting flyers too. boneless productions, PO Box 45, Penfield, NY 14526.

ATTENTION! HAS ANYONE in the midwest seen or heard from Gypsy or Hell Kitten (Varda)? If so, tell them to contact Jennifuck c/o Wooden Shoe, 112 So. 20th St., Philadelphia, PA 19103! They were last in Indianapolis from what I heard. And Varda, call or write your mom more often. It ain't cool to leave her hanging.

PUT YOUR PANTS back on! and send your demo to be used on our first comp! All entries will be used. All bands will receive a copy. I also trade flyers. Matt Reece, 2929 E. Southport Rd., Indpls, IN 46227.

BLADES, SCREAMING AND OVERRUN... old GoGo's fan wanting to trade (fuck auction$) rare bootlegs ('78, '79, '80) for other Go's^2 related items. Decent condition. Also want Eyes, Allycats, Code of Honor, Frigidettes, Castration Squad, Avengers, Parasites, Slits. Plus, if anyone has Go's^2 final show at the Rock 'n Rio Festival, 1985 (w/ Kathy V. on ld. guitar). Write to Jansmal Schock Exchange, PO Box 1335, Venice, CA 90294-1335.

RESIST - We're not SE, we're not crossover, we're not 70's retro -rock, we're just melocid early '80s style HC. From Oregon and we want to be on comps, be in zines, play shows - so contact us!!! Ward Young 2109 NW Irving, Apt 302, Portland, OR 97210. 12 song tqpe out now! $3 ppd.

SCREAMING FOR A CHANGE issue 2 is out now. Includes loads of interviews, articles, scene reports, reviews... so order your copy today by sending one dollar or 3-4 IRCs to the following address: George Mamalis, Gripari 13, A. Pattisia 11141, Athens, Greece.

JUDGE POSTERS $5 ppd. 36"x24" promotional posters from the Bringin' it Down LP. Write for information on Bad Brains, Red Hot Chili Peppers, American Standard, Suicidal Tendencies and White Zombie posters. David Procuniar, 19 Mercer St., NYC, NY 10013.

TAPE TRADERS! Newsletter starting! Everyone who sends name, address and musical trading catagories (punk, etc.) gets a free copy! Send no lists for this newsletter. Write Patt, 288 Highland St., Worcester, MA 01602.

TAPE TRADERS!! Send me your lists! And conditions for trade, if any. 100's of punk, metal, ska, industrial on my list. Write: Patt/ 288 Highland St., Worcester, MA 01602. See classified for newsletter info!!

AUCTION, NIHILISTICS LP 7" All Germs lps and forming (w p/s) Both FUs lps. All Black Market Baby lp 7" Flex Your Head (1st 2nd) zero boys lp (nimrod) SSD kids (original) All Kraut lps 7" Die Kreuzen Cows (yellow and white cover) Bad Religion 6" all Meatmen lpos 7"s All I want is the Dicks Hate the Police 7". Have tons more (300 more) 2902 B Raes Creek, Angusta, GA 30909. Call after 6pm (404) 737 2722 ends Feb 24 send or call for list.

MISFITS "Evil Live" signed 7", "Halloween" w/ lyrics, "Marilyn" on purple, "3 Hits" original 7", "Evil Live", "Earth AD", "Wolf's Blood", "Walk Among Us" sealed original pressings. Also: Rosemary's Babies "Bloodlust", Flipper "Sex Bomb" and "Get Away", Sham 69 "Tell The Children", White Cross, GG "Public Animal" and "No Rules", Freeze "I Hate Tourists" Nosferatu Productions, 3790 El Camino Real, Suite 218, Palo Alto, CA 94306.

WANTED: CRASS' "Ten Notes..." "Acts of Love," Subhumans' "Time Flies...," first Chaos UK, any Chumbawumba, Dirt, Rubella Ballet, Peggio Punx, CCM and Boskops. Tapes are fine. Will also pay or trade. Jamie, RT 4, Box 77, Abbeville, SC 29620

RESIST - "UNITED STATES of Apathy" 12-song cassette of melodic Oregon HC out now! With lyrics, stickers and who knows what else. $3 ppd to Ward Young, 2109 NW Irving, Apt. 302, Portland, OR 97210. P.S. Zines: write to us!

GET IN ON THE GROUND FLOOR... starting a new mag, soon to be nation wide. Send in all your contibutions and if you want, $1 to cover the first issue price. Dorien Gottiel, 2093 Baylis Ave, Elmont, NY 11003.

I NEED ARTWORK for my projects: Sivullinen zine, posters, postcards. So all you "artists" out there send your works to: Jouni Waarakangas. Poste Restante. 00980 Helsinki 98, Finland. Get the last issue of Sivullinen for trade or $1.00 ppd anywhere in the world.

ARTISTS, WRITERS - or anyone with something to say that needs to be heard, send your artwork/written work to Punk Core fanzine. All contributions will be printed in upcoming issue. This fanzine does not conform to any standards. If you have something to say it will be heard. All contributions are greatly appreciated. Punk Core fanzine, 304 Decatur Ave., Shirley, NY 11967.

CLASSIFIEDS

40 WORDS $2

PROMOTERS, IF YOU'RE INTERESTED in booking Axtion Packed Recording Artists': Even Score and Four Walls Falling please give me a call at (301) 652-0029 or write to: Tim Owen, 6810 Glenbrook Rd, Bethesda, MD 20814.

FOR SALE/ TRADE: Unity 7", Heresy flexi, Decry 7", Social Distortion 7", Chaos UK 7", Stalag 13 lp (sealed), Abrasive Wheels "When The Punks..." lp and many more. please enclose a 25¢ stamp or IRC's when writing. John Abram, 346 N. La Jolla Ave, Los Angeles, CA 90048, (213) 658-5166.

AUDIO TAPE TRADER - Have live audio tapes of GG Allin, Naked Raygun, Antiseen, Mudhoney, Stooges, Big Black, Ramones, Butthole Surfers, Circle Jerks, Jesus Lizard, Pussy Galore, Swans and many more. Your list gets mine. Michie Allin, 28 Quint Ave Apt 58, Allston, MA 02134. (617) 254-8577.

BOMBSHELTER VIDEOS (Broadcast TV Program) is looking for music videos and short films by independent bands, labels and producers. Submit in 3/4" broadcast format (incld. SASE for prompt return). More information write: No-Budget PO Box 23145, Seattle, WA 98102-0445 or call Bombshelter Hotline 1-206-623-4556.

TAPE TRADERS, WHERE THE FUCK are you? I need to trade with someone who's interests range anywhere in-between Bold and Sheer Terror. Your list gets mine. Write to Wheatley 401 the Circle, Washington, PA 15301. (412) 222-3980. The Return of the Jedi!

X HARDCORE X - Blind Approach - Minnesota's TRUE HC band! "New Age" 7" ep - less than 40 copies - 5 on gold for quickest orders. $4 ppd c/mo to D. Men PO Box 10806 White Bear Lake, MN 55110. All LA straight edge write!! PS Hey K PRide - You are a sap!! - da punk.

HOLD YOUR BREATH! compilation tape w/ Sockeye, Moshed Potatoes, Grimace Abortion, Peoples Court, and eight more bands is still available. 50 minutes of fun for $5 ppd. Now available: Fucken Shit Up! - the zine! Only $1 ppd or stamps. Two new comps in the works, so send h/c, punk and noise tapes to: Little House c/o Brad, 406 Clement, Texas Tech, Lubbock, TX 79406.

UP FOR TRADE: rare Misfits, Siege, Napalm Death, Cro-Mags vinyl and other noisecore/ hardcore stuff. Also testpressings. Your list gets mine. I'd like: Abused, Kreuzen 7", Mecht Mensch, SSD-Kids, Blast! and other Wishingwell shirts. Frank c/o Push Beyond, Kestnerstr. 11, 3000 Hannover 1, West Germany.

PPP SHIRTS. Last PPP shirts ever. Aussie design size L only. US: 9$ ppd airmail, 7$ ppd, surface, Europe 7$ ppd. Distributors get in touch soon, few left. No cheques, MO's payable to F. Ahorner, Push Beyond, Kestnerstr 11, 3000 Hannover 1, West Germany.

30 YR OLD FEMALE likes the Undertones, early punk, hardcore, ska, r&b, books and movies (all kinds), Paul Klee, English comedies, traveling, cooking, da da & Pee Wee Herman. Guys & girls write Alex Mitchell 13317 NE 74th St, Redmond, WA 98052.

I HAVE: Morbid Angel 7", 7 MON - flexi, 7 MON EP, Stikky - Cuddle EP; Fear of God - Ep and LP, Nihilistics 7", AGO Thocles / Riek Boois - Split. Send bids or trades lists to Thomas Lenz, Jägerstrabe 19, 3150 Peine, W. Germany.

CARING EDGE zine #1 is out now with Powerhouse, UpFront, Release, Fed*Up, Say No More, Forthright, and Refuse. Articles on vegetarianism & racism, reviews and lots of pics. Send $1.50 or your zine to Mike Karban, 15749 Highview Dr., Apple Valley, MN 55124. Tape traders send me your lists!

ONLY 100 LEFT! Transitors Mothers Pride EP (reviewed in MRR 58) was sold out until this last box was found so it's your last chance to get your hands on a copy of this UK punk from '85. Simply send $4 if you live in Europe or $5 for the rest of the world. USA cash only... or an EP from your land (punk only, no disco crap or stuff like that). Steve/ 111 Farningham Rd/ Caterham, Surrey/ CR3 6LN England. I'm looking for people to write to...

YO! BAND MEMBERS NEEDED urgently! We chill out to: Yough of Today, Judge, Truning Point, Straight Ahead, Underdog, Beyond, Outburst, Agnostic Front, Wide Awake, Gorilla Biscuits. Write to: Martin/ PO Box 492/ London SW14 8NB. Call (01) 878-2260.

NOTHING TO DO WITH your spare change? Then send today for Break-Forth #2. Killing Time, Sick of It All and Refuse, plus other neat stuff for your enjoyment, all for 65¢ postage. 904 Pierpont St., Rahway, NJ 07065

THERE ARE 8 MILLION dicks in the naked city but only 50 copies of Rats of Unusual Size's Ratzilla LP in red vinyl left. Special Elvis surprise with each order. $7 ppd. Tom Cassar/ PO Box 20247/ Cherokee Station/ NYC, NY 10028-0052

"OUT FOR BLU BUS new LP on Kina called Se ho Vinto, Se ho Perso. Small distributors wanted! Write for complete catalogue of records and T-shirts. Good wholesale price also for many other independent records of HC and experimental/noise music. Mail orders write to me: Gianpiero Capra/ Via Della Consolata/ 11100 Aosta, Italy

FOR SALE: AGNOSTIC FRONT "Victim in Pain" gatefold sleeve on Ratcage, Beastie Boys "Pollywog Stew" 7", Youth Brigade "Possible" 7", "End the War Zone" comp. 7". Send bids to Frank Pearn Jr./ 4992 Indian Trail Rd./ Northampton, PA 18067 USA

BANDS - BREAK-FORTH zine will help distribute you demo. Send a copy, or we will buy one and then sell copies of it for $2 (to cover cassette and postage). If interested contact 904 Pierpont St./ Rahway, NJ 07065. (201) 382-1795

SALE: Nirvana "blew" 12", Ramones "Dance" 45 (Japan or US), "Sheena (Italy or German), Solger 45, L. Moans 45 (red, Subpop), Damned "New Rose" (French, both issues), Mudhoney "Grunge" (live 45). Need Japanese contact, John, PO Box 23184, Seattle, WA 98102 (206) 527-0567.

YOUNG GAY PUNK seeks likewise for correspondence. Trade flyers, tapes, whatever. Maybe even meet. I'll respond to anyone who writes. K.R., 1237 Macvicar, Topeka, KS 66604.

ONE THIN DIME - based in So-Bay of L.A. We got demos, stickers and drunk practice tapes. For some crooked edge core send a SASE or postage to Dime band, 334 W 17th St., San Pedro, CA 90731.

THE FIENDZ FIRST single is now out of print, but if you have a copy and want to sell it, get in touch! I'm desperate!! 609 N. Belmont Ave, Los Angeles, CA 90026

IT DIDN'T DIE YET! Smashin' Through Zine #3 out now w/ Murphy's Law, Born Against, Supertouch, the Radicts, Hogan's Heroes & The Manacled. It's ugly & it's going fast. $1.50 cash ppd. to STZ, P.O. Box 1014, Yonkers, N.Y. 10704.

CHEAP THEATRE: Shows by G.G. Allin, Danzig, Misfits, Descendents, Jane's Addiction, Buzzcocks, Buttholes, Gwar, Cramps, Cro-Mags, Minor Threat, Fugazi and more. Send SASE for list to Wrong Conclusion, 151 First Ave., Box A, New York, NY 10003.

ALICE DONUT, AGNOSTIC FRONT, and more, in Wrong Conclusion fanzine, issue #3. Still available for only 1.50ppd. Recently we had everything stolen, postponing the already belated issue #4. If it weren't for bad luck we'd have no luck at all — The W.C. Crew. Wrong Conclusion Fanzine, 151 First Ave., Box A, New York, NY 10003.

HEY PUNKS! I need some material for the zine I'm working on - "You Can't Be Too Sacreligious". Interviews, record reviews, artwork/photos, poetry. Full page (81/2"x11") ads only one dollar! Send material to: S.I. Productions, 3332 Peachtree Place, Lime, Ohio 45805.

ARE YOU LOOKING FOR some Texas punk? Send an S.A.S.E. for record list or for a Texas punk compilation double-album send $14.00 cash or m/o to A.G. Slisz., P.O. 653, Bedford, TX 76095.

STRAIGHT-EDGE BANDS needed for a compilation to be out in a couple of months. Send tape or record, lyrics, and drawings to Steve Duginske, 10818, Lakeview Dr., Carmel, IN 46032

TOO HECTIC Fanzine issue #1 out now with The Wretched Ones, The Frantic, Black Indian, plus lots of record and show reviews. Just send a dollar to: Bob, 111 Botany St., Garfield, NJ 07026.

AUCTION - Dischord - #1 Teen Idles "Minor Disturbance" EP; #2 S.O.A. "No Policy" EP (green vinyl), #3 Minor Threat EP; #4 Government Issue "Legless Bull" EP, #5 Minor Threat "In My Eyes" EP (red vinyl); All 1st pressings. Bids start at $25 ea. Closing date one month after cover date. Write Eugene Bogan, 1902 Gainsboro, Rockville, MD 20851.

STRAIGHT-EDGE guy from U.K. needs to hear people everywhere into trading tapes, flyers etc. Looking for more Beyond, Chain, PX, Touchdown, Brotherhood etc. Please write: Simon, 67 Blackscotch Lane, Berry Hill, Mansfield, Notts. NG18 4PF England.

WANTED: X Marks Spot 7", Neg. Approach 7", Judge "Chung King.." LP, Will pay pay or trade; have Infest 12', X-Ray Spex LP + 7"s, more U.K. punk/oi. Write Simon, 67 Blackscotch Lane, Berry Hill, Mansfield, Notts. NG18 4PF, England.

BANDS - send demos, LP's, or 7's, (no C.D.'s), photos, band info, available merchandise info, etc, to Punk Core zine for guaranteed review in upcoming issue. Free 1/2 page ads. All contributions are greatly appreciated. Punk Core fanzine, 304 Decatur Ave., Shirley, NY 11967

I HAVE: Project X boot, Negative Approach boot, Misfits Halloween II, Cro Mags 10" boot, Cro Mags live boot, Fugazi LP boot, Minor Threat demo boot. Send bids or trade lists to: Thomas Lenz, Jägerstrabe 19, 3150 Peine, W. Germany.

CLASSIFIEDS 40 WORDS $2

WANTED: GENERAL ZANINESS: Brendan Allan entertainment is making a video/audio compilation of humor, home videos, and any hilarious or generally zany material. Send to BA ent/ PO Box 471/ Naugatuck, CT 06770. You will get prompt reply , we keep what you send. Sorry.

"THEY LIE WE DIE!" is finally out! A 60 minute compilation tape with: Lesson of Vigilence, Disrupt, Sound Pollution, Genossen, Hate That Smile, Lost, Twerp, Green Thumb, Slowjam, Vonny Bratchnies, Infect, Lethal Overdose, Flounder, and Adam Kates (poetry). Available for $3 (North America) or $4 (world). All proceeds go to the John Brown Anti-Klan Committee. Send cash only to: Spencer, 4981 Hwy 7 East, Unit 12A, Box 211, Markham, Ont. L3R 1N1 Canada.

RECORD SALE: AF "United Blood", CFA 7", All 1st pressing Revelation (Warzone, Together, SOIA etc) Crippled Youth 7", Unity 7", AF "Victim" gatefold, "This is Boston" comp., SSD "Get It Away" lots of colored vinyl and rare releases. Write to j. Ladd 356 W 34th St, NYC, NY 10001.

I'VE GOT CRASS, BIG A Little A single, Flux of Pink Indians, Neu Smell Single and Fallout (UK) Butchery 10" up for trades - do you have early US punk from late 70's? Al 100 Russett Ave, Toronto, Ontario, M6H 3M3 Canada.

RECORD STORES/ COMPANIES - compilation tape makers, or anyone with something to advertise, send your ads to Punk Core fanzine for free space in our upcoming issue. thanks. Punk Core fanzine, 304 Decatur Ave., Shirley, NY 119 67

THE BEST HARDCORE/ punk from behind the trembling Iron Curtain. "It's A Time For War In Poland" compilation features eight Polish hardcore/punk groups including: Dezerter, KSU, TZN Xenna. If you think that Raw Power of the Exploited kicks ass, you must check this baby out. DM Records, 1534 E. Palatine Rd, Palatine, IL 60067. $3.75 ppd.

FEBRUARY 1990: KRACK 12" Funkwagon McGillicuddy, Krack 12" inch Funkwagon McGillicuddy, again I'll buy the Krack Funkwagon Mcgillicuddy, Preorders 5$ ppd. M.O. to: Jeff Shepard, 1448 Battery Ave., Balto, MD 21230; phone (301)385-2153 For dealer inquiries. "Feel the Power!"

DENVER AREA PEOPLE interested in putting on shows, starting a band/zine or correspondence, write! Into Soul Side, NoMeansNo, Bad Religion, Rollins, Gov't Issue, etc. (non-Denver people, write too). Steve, 1872 W. Briarwood Ave, Littleton, CO 80120. Thanks!

THATCHER ON ACID's "Curdled" LP and live "Garlic" LP available through Fast Forward for $7 each, ppd. Write Fast Forward, 207 Wickenden St., Providence, RI 02903

HC/PUNK BANDS wanted for compilation. Send demos to: HeadTrip, 609 N. Belmont Ave, Los Angeles, CA 90026. All bands used get copy of comp in return. Plus instant fame! Well, sort of... Also free pen pal/tape trader classifieds in H.T. zine. 50 words.

BAD RELIGION please play Denver, CO!

MISFITS - MANY ORIGINALS and boots. The Label - pic disc LP. No Means No, Vomit Visions, Weirdos - Skateboards, AOF - What, Bad Brains - 7" plus many more for sale. Two stam ps for list. Davidson 3513 Barkley Dr., Fairfax, VA 22031. 703 - 280 - 2910.

WANTED: NEOS - "End Discrimination" 7", Spastic Rats - "Rodentia" 7", AOD - "Wait" 7", Deep Wound 7", MAD - "Eyeball" 7", Faith/ Void - LP (original), Toxic Reasons - "Ghost Town" 7", Dicks - "Hate Police" 7", lots to trade. . . Mickey 38464 Larkin Ave, Palmdale, CA 93550.

YO PHILADELPHIA! Is there anyone in the city or surroundings looking to get into a serious HC band. I'm a 20 year old vocalist/songwriter who's fav bands include Token Entry, NFAA and Underdog. So any locals out there who want to get in contact with me call (215) 236-6618 ask for Jim.

HEY! SEND ME a list of your 10 favorite HC bands and 20 favorite HC songs, 'ya just might win something! So far Bad Brains, "Break Down the Walls" are #1. Tony Box 2400 Lewis & Clark, Portland, OR 97219.

THE GRIEVANCE COMMITTEE seems to have misplaced a letter requesting them to be on a certain comp out of Seattle Washington. The losers have been looking for it everywhere but can't seem to find it. They are hoping that the wonderful and generous party that sent it to them will contact them as soon as possible. PO Box 05769, Detroit 48205 (313) 832-7952.

SKULL SESSION FANZINE wants bands to interview, music to review and people to subscrive. If you fit into one of these catagories, contact me! Brad Mitchell,. 3187 Keynes Court, Mississauga, Ont, L5N 2Z7, Canada.

VICTORY - OUT NOW: Integrity shirts - 3 sided, 2 colors. Victory logo shirts - 2 sided, 2 colors. Inner Strength and Billingsgate "Reach Out" Ep - 500 limited on white, Integrity - 200 limited on red. Inner Strength 2nd press. Send SASE for info. Victory Records PO Box 197 Clarendon Hills, IL 60514.

AUCTION/TRADE: 7"s: Antidote, DRI - 22 song, Misfits - Marilyn, Youth Brigade - Possible, 7 Sec - Blasts (blue), Thanks - Lunchmeat/MI, GI - Stabb (red #ed), Alive & Kicking - DC comp, YOT - Can't Clost (orig) 12"s: Misfits - Hittsville (live), Big Black - Lungs, Replacements - Sorry Ma (autographed) Buick Ent. 4809 Killam Ave 1 Norfolk, VA 23508 (804) 451-4667.

WANTED - NEWSPAPER CLIPPINGS on the wedding of Antiseen vocalist Jeff Clayton. Appeared on the AP wire on Dec 31 and Jan 1. Send any info you have for free Antiseen sticker! Joe, 2031 Scott Ave, Charlotte, NC 28203.

ORIGINAL SONGS - For $3 or something better, I'll record an original song about you, someone you know, or anything you want and send it to you on a 10 minute type II tape. (Love songs are 25¢ extra) Well of course I stole the idea. Election Transport Chain, 945 E 43, Eugene, OR 97405. Also, tape traders Hüsker Dü, Replacements, Indigo Girls, J&M chain, Naked Raygun, Crawling with Tarts, Pixies, Lemonheads, Cure, dumptruck, Velvet Underground, Snakepit, Some Velvet Sidewalk, hardcore, not hardcore.

VICTORY RECORDS WILL TRADE test pressings and special color vinyl pressings of Inner Strength, Billingsgate and Integrity 7"s, for these comics: Daredevil 1-15, 158-161, Ironman 1-20, Hulk 102-114, 180-181, Fantastic Four 11-50, Action 230-300, Atom 1-15, Batman 111-200, Green Lantern 1-40, JLA 1-30, Showcase 1-40, Detective 225-370, Brave and Bold 1-44. Victory Records, PO Box 197, Clarendon Hills IL 60514.

NOISECORE VOCALISTS! - anywhere, worldwide! I write lyrix, play bass anti-authority. I seek extreme singers with very raw gruff vocals - rawer the better! Lets communicate ideas, make noise internationally! AAAAAARRGGGGHHH!! Write! Pete Vandor, 33 The Avenue, Ealing, London W13, England.

VIDEOS - PSYCHIC TV, SPK, Sleepchamber, Whitehouse, Wiseblood, Replacements, Runaways, Pogues, Dead Can Dance, GG Allin, Cramps, Misfits, E. Neubauten, The Press, Patti Smith, Skinny Puppy, Thunders, Nina Hagen, and lots of punk movies. Send stamp and envelope for a list P. Demattia, 8 Haddon Rd, Hewitt, NJ 07421. (201) 853 - 4420.

HEE HEE HEE HEE. I have HR (featuring members of Bad Brains) flyers to sell. 40¢ or trade (preferably hardcore flyers). From their December 27 show at Masquerade. Robert F. Starr, 245 Bolling Rd, NE, Atlanta, GA 30305.

HELP! HELP! Roadkill wants to play in your town this summer. Help us out we are booking our own tour. Where's cool to play in your town? Where's not? Any info appreciated Roadkill 6931, Henning Dr, Citrus Heights, CA 95621.

ROCK AND ROLL ya pukes! I'm putting together a fanzeen with all sorts of neat shit. Send interviews, demos, artwork, articles, and whatnot to: Protest Conformity zeen, 4004 Holly Cover Dr., Chesapeake, VA 23321. No nazis or fascists.

SEND ME MAIL please. Art, poetry , letters, pictures of your Mom naked, pictures of my Mom naked, pictures of your Mom and my Mom naked together. . . Fuckin anything. . . I write back, even if you're a filthy 'tard cuz I love everyone and God said if I don't get 8 million letters he'll kill me. (I do zine contributions too). Write: Studfarm c/o David 1891 Valleyview Rd, Hollister, CA 95023.

THE FAITH HEALERS: "Camera Psyche Soul Head" 6-song 12" ep. Orange vinyl. "Don't Fuck With GOD" 89 tour And "Soul Head Zodiac" t-shirts $10. Prices postage paid. lcash/ money order to Wade Ogle. coming soon new cassette EP and live video. Correspondence to: The Faith Healers, 538 Frisco, Fayetteville, AR 72701.

MACHINE PERCEPTION NOW! You can't lie to the computer, so let Gyro-Whip take care of your hang-ups. Oriental Sex Swastika Circuitry! Send a 45¢ SASE and 'something interesting' to Jerod Pore 1800 Market St. #141 San Francisco CA 94102 for Poppin' Zits! lite.

WANTED: Videos, tapes, records, posters, and flyers. From Descendents, All, Chemical People, Dead Kennedys, and Bad Religion. Will pay good $ or trade. Write: Darren Golden, 2811 E. Calaveros Dr., Phx., AZ 85028. Or call (602)992-8066.

TAPE TRADERS: Looking to trade tapes with everyone and everyone. Send me your list, I'll send mine. I dig reggae, ska, funk, rap, some metal, old punk, and oi. Also trade my zine "Spirit of 69'" for any anti-racist, ska, skin, or scooter zines. Sean, PO Box 894, Gilbert, AZ 85234.

DEMOS FOR SALE! A wide variety of hardcore and metal demos. Please send 3 dollars for each copy of a demo you want. Send to: Ryan Sikorski, 10 Alexis Ct., Holmdel, NJ 07733.

CLASSIFIEDS

40 WORDS $2

ALONE IN A CROWD seven inch is completely sold out there will be a second pressing with new cover soon. Send SASE for info. Out now: Two Guys and Another single on clear vinyl, still available: Flux three band comp. seven inch. All are three ppd. in US and six everywhere else. Flux Records, PO Box 1033, Newport, RI 02840.

UNITE & CONQUER magazine issue #2 is finally finished! It's time to stop scratching your ass waiting for it. So send $2 for a copy and/or contributions — everything will be used — to Donna, 20 Fashion Roseway #516, Toronto, Ont. M2N 6B5, Canada

ED ODMUNSON, PLEASE write! I have lost your address. Truly sorry. Also, I live way out in the boonies and need anyone who can help me out with tape trading. Especially want anything by Attitude Adjustment, DOA, Bad Religion, Flipper, Melvins (gluey), etc. Will trade or pay for taping. Ken Theriault, #3, 22 Ave, Madawaska, ME 04756

ALL SKA, OI, PUNK, hardcore bands: Send in your best songs for a compilation tape. Every band will be put on the tape and can get the tape for only $2 (cost price). Donna, 20 Fashion Roseway #516, Toronto, Ont. M2N 6B5, Canada

WE ARE A SMALL t-shirt company run by punks and skins. For a mere 50¢ you can get our catalog and hopefully help us grow. Guaranteed eyesore shirts. 2 South White Horse Pike (Apt A), Undenwold, NJ 08021

FLYERS W/ BAD BRAINS, Concrete Sox, Corrupted Morals, No For An Answer, h/2-Car Family, Rest In Peices, Up Front, Stikky, Life Sentence, etc. Will trade. Write to Jake Pacheco, 27 Mac Gregor, Pueblo, CO 81001

FOR SALE: (ALL 12"s) Disorder: Perdition/ Varukers: Bloodsuckers, Live in Holland, Another Religion... Massacred Millions/ English Dogs: To the Ends of Earth. Bids to Joerg Locher, Im Chramen 4, 8712 Staefa, Switzerland

SICK OF RACISM? Show it with our newest design. "Stop Racism Now." Black lettering around blue peace sign, on white shirt. LG and XL only, $10.50. Guaranteed Eyesore Shirts, 2 South White Horse Pike (Apt A), Undenwold, NJ 08021

BORED IN BOSTON. Do you like "old" punk and hardcore (Damned/ Sex Pistols/ Misfits/ Minor Threat/ etc)? Horror films and "B" movies? Cartoons? Then write to Julianna, 11 Dana Terrace, Watertown, MA 02172

PERFECT PITCH, EAR-TRAINING course for sale or trade. I have this 7-tape seminar that cost me $100 (see *Guitar* magazine). I'll trade or sell really cheap. Call 708-848-6977. Leave msg. Girls! Hot talk also welcome!

MINOR THREAT, YOT for sale: Minor Threat "In My Eyes" 7" ($75), "Filler" 7" ($75), Youth of Today original "Can't Close My Eyes" 7" ($90). Please write to Josh, 1519 Duxbury Ct, Allentown, PA 18104

FOR TRADE ONLY: Artificial Peace/Exiled, Double-O, Freeze (Guilty Face), Government Issue (Effort), Kraut (Unemployed), MDC (Multi-Death), NYHC (Together), Rotters (Stevie Nicks), Bad Religion (Back To The Known), Faith (Subject bv), Wasted Youth (Reagan's In), White Cross (What's Going On). For correspondence; Call of write, John Brown 225 Main St, Leeds, MA 01053 (413) 584-9489.

OX-FANZINE #4 out now! Interviews with Gorilla Biscuits, Spermbirds, Bad Brains, Toy Dolls, Eugene Chadbourne, RKL and a whole lot more. Contributors needed! Send $5 to Joachim Hiller, Goethestr. 28, 7920 Heidenheim, West Germany. Send scene reports and other shit!

21-YEAR-OLD GERMAN HC guy, editor of the Ox-fanzine, and his girlfriend will visit the USA in September '90. Penpals, contacts and places to stay at for some days wanted. Contact Joachim Hiller, Goethesrt. 28, 7920 Heidenheim, West Germany.

ATTENTION: ALL BANDS who would like to play at Santa Monica College between now and June please send demo to Paul Aragon. Touring bands extremely welcome. I also would appreciate letters from anyone, especially vegetarian punks for anarchy and peace. 1130 Rexford Dr., Los Angeles, CA 90035.

MAXIMUM ROCK & ROLL ISSUES 1-47 complete (Mint) $100 O.B.O. Call Paul (209)485-9926 11-6 daily.

I'M LOOKING FOR THE Husker Du Ep's "Ice Cold Ice" and "Could You Be The One?" (7" and 12" versions). If you got to sell them, please write to: Andreas Martin, Sonnengasse 2, 2808 Syke, West Germany. I'll pay high prices!

SSD: HOW WE ROCK, Break It Up for bid. All offers by March 21 to: Forest Love, 73 Kingston Ave. Hawthorne, NJ 07506.

PUNK/WAVE/HARDCORE collection for sale. Albums, 45s, rarities. Misfits, Necros, Discharge, Guns, Crass, Huskers, Sisters, Siouxsie, Duran, Germs, Kraut, XTC, Blitz, X, Bananarama, Slickees. Lots more!! Send wants/stamp for list. Chris S., Box 300145, Midwest City, OK 73140.

HEY. WE WOULD LIKE folx to send in contributions of music (interviews etc.), columns, stories, articles, music, art, opinions for a special issue of Disobey fanzine on the gay issue. We can't do it with out your help. Both viewpoints are welcome but the pro-choice stance is more encouraged. Please relate things to punk, society, anarchy, or whatever is on your mind. No pornography though! Please write to Disobey c/o 3739 Oak Glen Dr., Newbury Park, CA 91320.

WANTED GORILLA BISCUITS, Anything, interviews, pictures, tour posters, negatives, demos, live videos. Also anyone who likes stuff like Judge, Alone In A Crowd, Upfront, etc please feel to write: Chris 12281 Mellowood Dr., Saratoga, CA 95070.

LOOKING FOR GOOD FRIENDS for correspondence from anywhere. This seventeen year old girl is a vegetarian, atheist, well-travelled, open-minded, intelligent, friendly, and fascinating. Enjoys musical variety, reading, writing, television, simplicity, and practicality. Victoria Box 27444, Seattle, WA 98125-2444.

HEE HEE HEE HEE have year old Danzig flyer for sale. I know mre than one person will want it so I'm auctioning. Don't send any money, just make offers to: Robert F. Starr, 245 Bolling Rd NE, Atlanta, GA 30305.

ATTENTION DORKS: Do you realize how cool Ryan and Mary are? They make me realize there is a God. A God who has so generously blessed us with there presence... Well maybe they are gods. How fortunate the few are who have known them. For more info write Ryan at: 4077 Frame Rd., Newburgh, IN 47630.

THE SMART BOYS SUMMER TOUR now being booked! Numbers of promoters, clubs or halls needed. nayone who can help with information or a booking please call or write Mark, (414) 684-7404. 2134 S. 12 Manitowoc, WI 54220.

HEE HEE HEE HEE. If you think this laugh is crazy, if you think I'm crasy, if you're crazy or even if you're not, write to: Robert F. Starr, 245 Bolling Rd NE, Atlanta, GA 30305.

CAN YA HELP??? Yeah, I need some live stuff from the following bands: Melvins, Saint Vitus, Black Flag, Dickies, Scratch Acid, Secunda other demo-band from Finland and Siege - only good sound. Send in your list and you'll get mine- Write today to: Matthias Weigand, Dresdenerstr. 30, 5400 Koblenz, West Germany.

ARE YA INTO GRIND/NOISE CORE - Than ya just need the Patareeni/ Buka split EP. There was a review in MRR a while ago. It's now available for 5 bux (USA currency of course) from : Matthisa Weigand, Dresdenerstr. 30, 5400 Koblenz, W. Germany.

AUCTION/SET SALE LIST containing Misfits, Samhain, the Undead, and Danzig items. Most things I only have one of. Please send a SASE for my list. Thanks! Skeeter, 3212 Birchwood SW, Wyoming, MI 49548.

DEAR ANYONE: Can anyone help me get a copy of the documentary 'Who Killed Vincent Chin'? Please get in touch if so. Thanks!! Fred, 322 N. 4th Street, Sunbury, PA 17801. VHS if possible (duh...)

TIRED OF THE SAME OLD boring, generic "punk" crap? Try "Captain America" the 1sdt demo by the Orgasmic Toilet Band. It's funky fresh 'core (hc!) with real music. Includes good stuff. $3.25 post-paid (cash of mo) to Joseph A. Gerucsi, 142 Frankford Ave, Blackwood, NJ 08012.

PIPELINE PRODUCTIONS organizatyion to be established in Kansas City or Lawrence (KS) by November 1990, including record label, fanzine, all-ages club, radio shows, band/tour promotion, etc. Anyone seriously interested in helping (esp. in KC/Larry area) write: Kopper, 431-A Vine St., Chillicothe, MO 64601.

I GO TO A conformed, strict, imposing, boring, stupid, catholic, all girls school. I'm so tired of bow-heads. I love Bad Religion among other things. All letters answered. Amanda, 8009 Cortez St., Metairie, LA 70003 PS I can read French.

COLLECTORS! For sale/trade many rarities such as Antidote, AF 7", Misfits stuff and many others. Please send a SASE for a complete list. Ryan Sikorski, 10 Alexis Ct., Holmdel NJ, 07733.

GLEE CLUB: 7" records for trade only, from Brian. Send me one of your bands' EP and I will send you one of ours. Also live tapes and demos for trade. Write to Glee Club at 26 Hayes Rd., East Greenbush, NY 12061. Need help with shows for summer tour too.

YO! RECORD AUCTION. Agnostic Front "United Blood" boot and reperess (blue) and "Victim In Pain" (1st press), Antidote, DYS "Brotherhood", X Marks The Spot, Straight Ahead (1st Press), Iron Cross "Hated and Proud", and "Skinhead Glory" (green), GI "Give Us Staab" (red) and "Make An Effort" . Brian Davis, 7507 Todd Pl., Manassas, Va 22110. Manassas, VA 22110.

CLASSIFIEDS

40 WORDS $2

YO! CHECK OUT VIRGINIA! Get the HGUAL demo. 6 songs $3 ppd. Check out the review and also my record auction list. brian Davis, 7507 Todd Pl, Manassas, VA 22110. Manassas posse in effect boyee!

SELLING RECORD AND TAPE collection, from 1962 to the present, all kinds of music. Please send your want list. Bob Farrington, 7 Florence Dr., Clark, NJ 07066.

SEE HEAR music-related magazines and books: We carry fanzines, music magazines and books, and comics. All types of popular music, past and present, including hardcore, punk, garage, and more. Mail order catalog $1.00 or 4 IRC's. Wholesale inquiries welcome. See Hear, 59 E. 7th St., Dept. MRR, NY, NY 10003.

STUFF I WANNA SELL OR TRADE: Misfits bootlegs, Ignition 9" flexi, Minor Threat LP's, 7 Seconds "Skins..." clear vinyl, among others. Send a SASE for list. I am especially looking for Ramones, Plasmatics, Alien Sex Fiend, Chemical People; (Traci Lords Cover), Black Throat 7", Fallout Butchery 10", Damned, Hard-Ons. Tracy, 747 Norfolk Way, Aurora, CO 80011 (303) 341-0783

WANTED: Big Gulp 7" or boots, YOT "Can't....", NYHC "Together" 7", Chain of Strength (1st) 7", G.G. "Live Fast...", Better Yet ... 7". For sale/trade - Judge/Outburst boot tape live at Anthrax Triple P Productions c/o Greg, 116 Torrington Ave, Collinsville, CT 06022. (203) 693-8563.

PSST... YOU WITH THAT X on your hand! Wanna buy a record? Crippled Youth EP (clear), Wide Awake EP, X Marks the Spot 7" comp., Unit Pride, Chain of Strength (green), Walk Proud 7"s. Write: John, 404 Park Forest Way, WFB, FL 33414. (407) 793-0389.

LONELY PUNK, male, 24. Into new wave, industrial and hard core. I love animals and art. Looking for female, foreign or american, with similar interests. All letters will be answered. Remington, 1832 Villa Dr #9, Clearwater FL, 34620-1400. If possible send photo.

WRITE TO US! Looking for any interesting guys to correspond with. We're 2 bored girls surrounded by jocks and farmers. Send us photos - we'll send you mail and fun stuff! Lisa and Kris, 2110 Summit, Apt C-6, Sioux City, IA 51104

TO THE STENCH. Next time your in the Bay area, please keep your brains in your pants. Love, DAVID.

DRUMMER WANTED for HC band in CT. We want to play lots of shows and record this summer. We have an apartment from May through August if you don't live in the CT area. Influenced by Minutemen, Naked Raygun, Fugazi, Dag Nasty, Descendents, vodka and Wheaties. Scream When You Burn, Pomona College, Walker Box NC20, 700 N.College Way, Claremont, CA 91711-6331.

TOYS WANTED:Looking for any old or new toys. Starwars, StarTrek, GI-Joe,super heroes, monsters or any other collectibles. Will trade records or pay money, please send list to Terence Brennan, 15 Crossbar Rd, Hastings-Hud, NY 10706.

WE'RE POOR. We need to find a new apt. "Love Will Fuck You Up" - 60 page book o'poetry. $2. Please buy it. Cath'n'Kell Publications. 202 8th St, Jersey City, NJ 07302. Or just send money!!!

SELLING SOME RECORDS to make some records, up for sale:Misfits-Bullet, Evil live,DOA-Triumph uncensored cover, Die Kreuzen-cows & beer, Minor Threat-Out of Step orig.mix, Naked Raygun-basement screams 12", Faith-Subject to Change blue vinyl, Cleanse the bacteria blue vinyl, Dils-I hate the rich, Double-O, United Mutation, SSD-Get it away, Process of E test press. Send for list, make offers, first good offer takes it. Mark Dargie, PO Box 808, Southwick, MA 01077.

NEW 6 SONG demo available from CT psych-grunge-rockers "Sanity Assassins" $3ppd. We need exposure badly! Magazines, record labels and compilation cassete labels contact us! PO Box 18152, E.Hartford, CT 06118

GET THE KORROSION mailorder list for $1/ IRC. I can distribute all your stuff. I'm also looking for used records. Send lists, etc. Any bands interested to be featured in my WAS? fanzine and STRONG VISION tapes, please write now. Any help appreciated. New radio show soon and perhaps some gigs. I also sell/ trade the first Adolescents EP (first pressing, no P.S.) Better deal gets it. Korrosion c/o Guillaume Dumoulin, 9 rue Bayard, 38000 Grenoble, France.

FUGAZI - "Function Is the Key" 12" boot (live + Peel session). Youth of Today - Live in Europe 12" boot. Both are $35 each (postpaid). Send $1 for complete list. Northern Wind Records; Stovarg. 37, kv; S-124 41, Bandhagen, Sweden.

GOOD & PLENTY ZINE #4 is now out! Interviews with; Refuse, Inner Strength, Even Score, Up Front, and 7 Seconds. $1.25ppd. to Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099. Also, anyone with the Chung King LP by Judge, please write me. And you photographers please send pictures of bands for a future photo issue.

MALE 21 SEEKS CORRESPONDANCE with anyone into 3, Soulside, D.C. bands, Trusty, Reason to Believe, Calvin and Hobbes, herbal tea, and so on. I also do a zine, so please send contributions. Potential inquiries write to: Mark Rodgers, 8900 Tilden, Panorama City, CA 91402.

18 YEAR OLD FEMALE looking for penpals from all over. I'm into Minor Threat, Fugazi, ALL, Op Ivy, Bad Religion, 7 Seconds. I also trade flyers, so please write to Dawn Williams, 8900 Tilden, Panorama City, CA 91402. Send contributions for my zine, please.

WANTED: COP BADGES, patches, pins, etc.... Donations appreciated but will pay $$. I need connections to build collection. Send to: Pig scum, 169 Petworth Drive, RR #& Victoria, B.C., V8X 3X3, Canada.

BL'AST! LIVE VHS VIDEO. 50 min. Trade, or sell for $10. Send your list for trading. Send your money or list to: Leon McMillian, 1612 Tenaka Pl. #1C, Sunnyvale, CA 94087 or call (408) 730-5899.

ANAL CUNT (A.C.) - has finally released thier new 5,643 song 7". Only 300 pressed. $5ppd. US/$7ppd. elsewhere. A.C.; 51 Warwick Rd., Newton, MA, USA.

MAILING LIST for over 500 college, public and commercial radio stations in the U.S. and Canada. $10. Mailing list for every independent label and distributor in the country. $5. Cash or M.O. to Rockpress, P.O. Box 17604, San Diego, CA 92117.

RARE PUNK & HARDCORE: from USA, England, Japan, Germany, Italy and others, for sale! Call Hal Roman (213) 852-0916. No collect calls!

WHAT'S UP!! This is Eric, a cool ST8 edge kind of guy and I'm looking for some fun, open minded people (guys and girls) to hang out with and possibly start a band with. i sort of play bass. The Go-Go's meet the Surf Punks at a Shonen Knife show, type of band. Moving soon to Hayward area in California. Call today (415) 268-9830. I skate too. C-YA!

SOBERING CONSEQUENCES " Like It Or Lump It" 7" and Covent Garden "Hand in Hand" 7" $3 each. Also Sobering Consequences T-Shirts, XL only, $6. Cash only please. Truant Records, POB 42185, Memphis, TN 38104. P.S. Johnny Stiff is cool!

FOR SALE: Partisans 7" - Police Story, Dickies 7" - Paranoid, Slaughter And Dogs 7" - Cranked Up Really High, Youth Brigade 7" - What Price Happiness, 999 - 7" Nasty! Nasty! No Pity and more. Call (212) 675-1502 Wk nites bet. 6-10 PM.

UNIVERSITY LIBRARY desparately seeks copies of MRR #1-7, 12, 15 and 19. We have all the rest but need these to complete section on modern underground music. If originals not available to buy, we're willing to accept photocopies or, if possible, can we borrow yours to copy? Write: Sarah Long, The Center For Popular Music, Box 41, Middle Tennessee State University, Murfreesboro, TN 37132, or call (615)898-2449. Thanks.

FEELING ISOLATED AND BORED? Enjoy writing letters? Join PunkPals and receive a list of correspondents by sending 2 25¢ stamps, your name, address, list of bands, and a general comment to: Robert Brown, 2331 Blake St. #204, Berkeley, CA 94704.

RECORDS FOR SALE, best offer: Poison Idea "Darby Crash Rides Again", FU's "FU82", 7 Seconds "Skins, Brains, Guts" "Committed For Life" (red sleeve), Blight, PIL "Memories", Mystic Sampler #2, Avengers "Escape In Time". All 7"s. Send bids to: Tom Foster, 9521 Greenwood Dr., Des Plaines, IL 60016.

YOT IN EUROPE? Looking for live tapes or YOT from their European tour. As well as European tours of Soulside, GI, Fire Party, Ignition, Fugazi, and Verbal Assault. buy or trade! Also looking for Ignition flexi and U.S. live shows. Call or write. (201) 966-8708. Tari Ahmed, 285 Madison Ave, Box 23, madison, NJ 07940.

AUDIO TAPE TRADER - have live tapes of GG Allin, Mudhoney, Butthole Surfers, Big Black, Ramones, Misfits, Naked Raygun, Iggy, Black Flag, Cramps, and more. Your list gets mine. Michie Allin, 28 Quint Ave Apt 58, Allston, MA 02134 (617) 254-8577.

FANZINE IN TEXAS working on its 1st issue. We still want all your cool contributions. Wierd art, strange stories, interesting interviews and anything else you have! Bands send your demos for review and airplay on my show. contributors get a free copy! Thanks to all the people that sent me stuff! Send groovey stuff to Richard McIntosh, 2009 Wayside, Bryan, TX 77802.

I HAVE INFEST 7" black- Adrenalin OD 7" Let's Barbeque, Discharge "Fight Back", Septic Death 12" first press, BGK Jonestown, Faith Subject blue, Agnostic victim foldgate. Looking for SSD Kids. White Cross 7". Dave 27450 Garza Dr., Saugus, CA 91350.

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